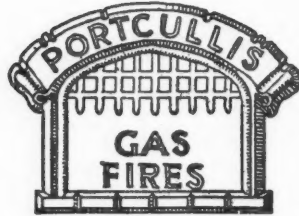


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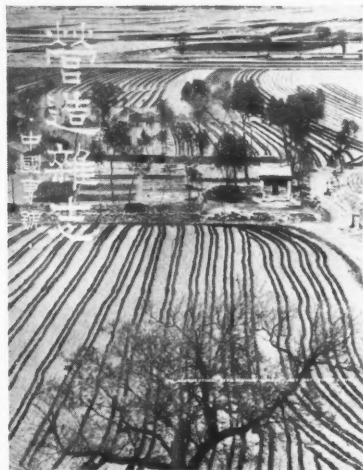
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A SPECIAL NUMBER OF THE ARCHITECTURAL REVIEW FOR JULY 1947

# CHINA

VOLUME CII NUMBER 607



The Cover shows an early spring landscape in the vicinity of the Summer Palace, north-west of Peking, typical of the more highly cultivated parts of the North China countryside. This view has been chosen, in preference to any other superficially more spectacular, because it exemplifies the truth that even in a "purely" functional or utilitarian landscape the nuances which give the scene its special character will be determined, albeit without any set intention on its creators' part, by things which belong to the realm of aesthetics. The Chinese feeling for form, inbred (as it were) for thousands of years, has moulded the very fields of China, so that, in some scarcely definable way, we are made aware that this scene could belong to no other land.

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THREE SHILLINGS AND SIXPENCE



In the pages that follow China is seen as a land of exquisite buildings, superb planning effects, and an unique landscape. But there is, of course, another side to the picture, and this photograph, which shows the view looking from one of the gates of Peking towards the suburbs, serves as a reminder that China too has its tracts of dust and heat and untidiness. It also demonstrates how easily the individuality and character possessed by all pre-industrial slums are destroyed by the intrusion of western mechanisation; for all its Chinese touches the scene begins to belong to the outskirts of any of a hundred cities in Europe or America.



# The Country and the People

by Sir John Pratt

THE old Chinese Empire which finally passed away in 1911 was a world civilization complete and self-contained. Like the Roman Empire of classical times, it was surrounded by tribes and races at various stages of political development, but all were culturally on a lower level and all looked up to China in awe and admiration as the fountain-head of civilization. China, like Rome, was invaded many times by barbarians from the north, but, unlike Rome, she was not destroyed, for her invaders, having been already half subdued by Chinese civilization, were easily absorbed and infused fresh vigour into the Chinese state. In the north and east the nomad dwellers in the steppe were under the direct control or supervision of the Chinese government. In the south were tributary states which were not actually within the Empire but whose rulers acknowledged their subordination to the Emperor at Peking. Cultural influences flowed into this Chinese world from India and across central Asia from the west, but it was cut off from actual contact with other civilizations by the steppe, by deserts, mountains, jungles, and the sea. With the rise of the industrial civilization of the west and the progressive annihilation of time and space, the sea, which before had been a barrier, became a highway and this isolation passed away. After a period of disintegration and readjustment, China emerged as one of the Sovereign States in the family of nations of which the modern world is composed.

The Chinese have existed as an organized community with a distinctive culture of their own since before the days of ancient Greece and Rome; their Empire remained in being without substantial change for a longer period and covered a greater area than any other Empire the world has ever seen; and now in their new role in the modern world they present the remarkable phenomenon of 450 million people, nearly one-fifth of the human race, who though they inhabit a region as diverse and nearly as large as Europe, are not divided into separate States like Europe, or split by differences of race or creed like India, but are gathered into one homogeneous community. Europe is broken up into a number of States each jealously guarding its sovereign independence, speaking its own language, proud of its literature, its history, its traditions, and maintaining its own distinctive social, legal and political institutions. One cannot imagine the same language being spoken from Oslo to Rome, and from Paris to Constantinople, but in China there is one national language and one literature; the people have the same customs and traditions and read the same books and newspapers; there is one system of education and one type of social organization, and from their childhood all Chinese, whether literate or not, absorb the spirit of the Confucian classics from which they learn how men may live together harmoniously and in good order. Farrer's description of a journey down river in a native boat conveys an accurate generalization of China as a whole:—

"We were swept along through landscape growing steadily tamer and more silken. The pageant of China went smoothly by on either hand . . . the blue-clad figures at their work, their rest, their meals, the whole gigantic panorama of this people, so frugal, simple, affectionate and honest, so quietly august in the civilization they have evolved through half-a-dozen thousand years. Through all her troubles and changes China has continued firm in her grasp of essential wisdom; and as you see her unaltering history rolled out before your eyes, it is as if you were getting a glimpse through the veils of European blindness into the elemental simplicity of wisdom, impregnable and immutable, that seeks its happiness in realms beyond the reach of telephones or trams."

The topography of China is as diversified as its people are homogeneous. There are many distinct regions with great differences of physical characteristics as well as of climate, soil, cultivation and of human types and occupations. The most striking contrast is, of course, between the north and south—the dry and bracing climate of the north and the weeping steamy hothouse atmosphere of the south. North China does not begin at the Yangtse River, but at the watershed just north of it. The true dividing line is the central mountain belt, the Tsin Ling range, which breaks out from the tremendous plateau of Tibet in a series of gaunt and ragged peaks, and runs eastward gradually dwindling until it finally disappears in the alluvial plain formed by the Huai and Yangtse rivers. North of this line is a land of uncertain rainfall, a brown, bare land swept by dust storms, where semi-arid conditions prevail, crop failures are frequent and famines are caused by floods, droughts and plagues of locusts. I lived for eight years in Tsinan, the capital of Shantung, and during that time there were two bumper harvests when the whole countryside rejoiced and a spirit of infectious gaiety spread through every town and hamlet. There were two years of famine when committees organized relief, and desperate efforts were made to keep down the toll of deaths from hunger. There

were two years of moderate harvests, and one year when floods caused much damage and loss of life. In order to make the journey from Tientsin to Tsinan I had to travel fifty miles by steam launch to railhead, and it was strange to look down and see the crops of corn and kaoliang waving under the keel of the boat. But the year of the locusts was the strangest experience of all. A cloud appeared in the sky, which in a few minutes descended, not in rain, but as a swarm of locusts. They settled in a field of ripe corn, of which a few hours later nothing but the bare stalks remained. Another swarm of locusts in the hopper stage advanced like a moving carpet across fields and lanes in a dull yellow band some fifty yards wide. As my pony crushed them underfoot they gave off a sickening odour. There was a small cottage in their path and the swarm climbed up and over it, dropped off the other side and continued their inexorable march.

The characteristic crops in north China are wheat and beans and kaoliang—a remarkable kind of millet which is often twelve feet high. It affords such excellent cover for bandits that when the Japanese undertook the administration of Manchuria they found it necessary to impose restrictions on its cultivation. There is no animal husbandry anywhere in China, and the absence of pastures and the ravages caused by deforestation are features of the landscape which are common to both north and south. Terrace cultivation sometimes carried to a great height is also found in many parts of China.

The south is a land of abundant rainfall, and the country is green, except where the soil has been washed away from hillsides denuded of trees or vegetation. Everywhere in China, whatever has not been planted for the purpose of providing food, if it is found growing in places accessible to the fierce industry of peasant farmers, is ruthlessly cut down or raked out by the roots to be burnt for fuel. In many parts of the southern province of Fukien, for example, the hillsides are composed of enormous rounded boulders, some of them as large as the dome of St. Paul's, thrown fantastically together and forming caverns where tigers make their lairs. There is no vegetation because every vestige of soil has been washed away. Deforestation has had a most disastrous effect on climate and rainfall as well as on the general configuration of the land. Rain is no longer distributed evenly throughout the year, but is concentrated in a brief season, when it falls in torrents which rush into the sea through stony ravines, useless for either commerce or cultivation.

South China is a land of intensive cultivation and careful irrigation. The country is much intersected by canals which are used for transport as well as irrigation. The crops are mostly rice and bamboo. The sedan chair and the boat take the place of the cart and wheelbarrow of the north, while for farmwork the ubiquitous buffalo, which so dislikes the smell of foreigners, takes the place of the camel, mule and donkey. In the south the population is crowded into towns and serried into valleys. The streets of the teeming cities are so narrow that walking in them one often sees the sky only with difficulty. There are no plains or large plateaux, nothing corresponding to the great north China plain stretching from the Great Wall nearly to the Yangtse, nothing like the rolling loess uplands, wide, spacious, cold and clean, where the people live spread out in innumerable little towns and hamlets. The coast-line is also quite different. Along the whole north China coast, excepting only in the rocky Shantung peninsula, there are no places where access to the sea is easy, and there is no fishing industry or seaborne trade. The junks that before the days of steam carried Chinese produce to the Indian Ocean and the Persian Gulf all came from ports in south China. From Shanghai to Canton there is deep water right up to the land with many good harbours and sheltered inlets, but these are cut off from easy communication with the interior by a high and difficult scarp which delimits and largely isolates the coastal fringe. The people of the coast have few interests in common with the dwellers in the river valleys; they turn their backs upon the land and gain their living almost entirely by the sea. One result of this enforced preference for the sea and for intercourse with people in foreign parts is the bewildering variety of dialects spoken in the coastal fringe. Forty or fifty miles inland some recognisable variety of the standard national tongue is spoken, but each treaty port along the coast, while able to speak the national language, has its own peculiar and wholly different dialect.

The four great rivers of China, the Huang Ho and the Yangtse, the Mekong and the Salween, all rise in Tibet, the Roof of the World, "a huge and hideous lifeless waste, some 17,000 feet above sea-level, an undulating abomination of desolation . . . over which for ever wails the merciless wind which makes all life impossible." After breaking through the mountain barriers the Mekong and the Salween flow in parallel courses within a few miles of each other across the southern



1

province of Yunnan before they enter Burma. The Burma Yunnan road—the back door to China—crosses both these rivers as well as range after range of mountains from three to ten thousand feet high all lying at right angles to its course. The rivers are almost as great an obstacle as the mountains, and the jungles with which their sides are clothed. A traveller describing the Mekong and the Salween asks us to imagine a gorge five miles broad and six thousand feet deep running from Switzerland to the Dutch coast. The gorge through which the Salween flows is ten times that distance, has a deadly reputation for malaria, and can only be approached at the few places where side gullies intersect the main ravine. The river flowing at the bottom of the gorge is twice as big as the Rhine, flows with terrific speed and is liable to a sudden rise of sixty feet. The Mekong, a few miles distant, is an exact replica of the Salween on a slightly smaller scale, and both are useless for navigation.

The Mekong and the Salween flow through Burma to the sea, but the Huang Ho and the Yangtse belong entirely to China. They are described by Reginald Farrer in his great book *On the Eaves of the World*—one of the finest pieces of literature in the English language:

“The Huang Ho is always a river that impresses one with a sense of incomparable force and malignity. The Yangtsekiang has a leonine magnificence of temper, intense and splendid, sometimes inspired with an appalling concentration of fury, but sometimes in a blander mood, and capable often of generousities. But his twin brother, the Huang Ho, is merciless and unrelenting as a tiger; well may he be called China's Sorrow, for it is not easy to fancy him sparing life or province. How should it not be so, if environment has any influence on character? The two greatest rivers of Asia are born almost within sight of each other, up in the frozen rims of Tibet, but within a little their divergence of direction becomes as violent as their difference of nature. A straightforward torrent, the Yangtse roars into Szechuen, is abruptly checked into obedience and diverted and shown the way he should go by the uncompromising mountains of the Likiang range; and thence in a huge curve sweeps violently away down through Central China to the sea. . . .

Very different is the choice of the Huang Ho, which, on leaving Lanchow, makes as violent a swing far into the north as that of the Yangtse to the south, seeking the grim austerities of the frozen Ordos deserts. These he must find sympathetic. To their bitter inhospitality his own temper naturally gravitates, and from their ungenial desolations he draws confirmation of his own unfriendliness to man. Unlike the tamed and genial Yangtse, the Huang Ho only here and there allows himself to be used for traffic, but remains on the whole a useless unharnessable force at the best, and at the worst a demon of destruction, incalculable in direction and uncontrollable in his voluminous magnificence.”

Ninety years ago the Huang Ho, which then flowed south of the Shantung promontory, changed its course and found a new outlet to the sea 500 miles further north. Such floods are liable to recur because the silt and grit washed down from the mountains of Tibet have raised the riverbed until it is considerably higher than the level of the land. In prehistoric times the river wandered almost at will over the north China plain, depositing silt and gradually filling up the Yellow



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1, rice pickers; it is not long since the rival armies of provincial war lords were known to withdraw from the battlefield during a heavy rainfall, but the prudence observed in so wasteful an activity is not followed in the ricefields of the south, where the broad-brimmed straw hat offers protection from rain and sun alike. 2, an ox-driven flour mill; the grain is placed in the circular groove and the farmer's wife rides round on a kind of stone bicycle, the wheels of which do the grinding. 3, T'an Che Ssu, a famous temple in the hills west of Peking. 4, a winter scene in Peking. The six photographs on the opposite page are



4

of Peking street scenes and people. 5, bundles of paper money hung up over the street at the New Year to bring riches and prosperity to the shopkeepers. 6, a fortune teller; the enquirer shakes the container seen in the bottom right corner of the picture until one of the sticks in it, each of which bears a written character, falls out, and the fortune is deduced from this. 7, paper butterflies for sale at the spring festival of P'an T'a K'ung. 8, kites; although the Chinese are adepts at kite flying, it takes place only at the New Year. 9, a barber. 10, an actor portraying a victorious general.



Sea, but eventually the Great Yü, the legendary hero and harbinger of culture who taught the people how to control the waters, devised the traditional method of dealing with it which is still in use. Dykes are built on either side about one mile from the river bank so that when the river overflows it is contained within these limits until the floods subside. These fertile strips of silt, however, must not be cultivated, for human traffic would soon wear down the dykes. Constant vigilance is therefore necessary, and when this is lacking the river is certain to break loose. The greatest flood catastrophe in China's history is that which occurred ninety years ago when all China was being ravaged by the Taiping rebels.

Only very rarely does the "tame and genial Yangtse" wreak destruction similar to this. One hundred and eighty million people inhabit the basin of the Yangtse, and no other river in the world carries the commerce of so vast a region. Ocean steamers reach Hankow, six hundred miles from the sea, and steam navigation extends for twice that distance almost to the border of Tibet. Shanghai, near its mouth, is one of the first dozen ports in the world, and long before foreigners had heard of its existence it was the greatest trading port in Asia. Its prosperity is mainly due to geographical position and not, as British merchants fondly think, solely to foreign enterprise and foresight. The few travellers who visited Shanghai before it was opened as a treaty port a hundred years ago were astonished at the forests of masts and miles of shipping that they saw. The Yangtse delta between Nanking and the sea, with its network of canals and tidal creeks, is probably the most fertile and most densely populated region in the world.

The Yangtse is chiefly famous, however, for its gorges. Rising in Tibet the river breaks through range after range of mountains running transversely to its course before it reaches the plain at Ichang, 1,000 miles from the sea. Just above Ichang begin the series of rapids and gorges which are one of the wonders of the world. Travellers have attempted to describe the awe that overcomes them when suddenly a cleft in the mountains comes in sight and the great river, narrowed to 400 yards or less, flows in majestic grandeur between limestone cliffs rising vertically on each side to a height of nearly a thousand feet, and closing in so as apparently to leave no room for the river to pass. Fifty years ago, before junks had been displaced by steam, a journey through the gorges was a dangerous and exciting adventure. The junk was towed by nearly a hundred trackers whose movements were controlled by beat of drum. A dozen or twenty men remained on board to work the gigantic bow sweep, formed of a single fir tree, to pole and fend the boat off boulders and rocky points, while another half-dozen men were told off to run free and be ready to swim out into the boiling flood and free the line whenever it caught in rock or boulder. When the signal to cast off was given the bow sweep sheered the boat out into the stream and was manœuvred to keep her the required distance from the shore, while the trackers,

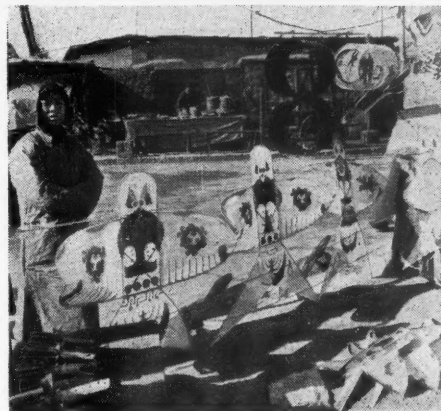
scrambling with the tow line around immense boulders and along narrow slippery ledges, marked time with a lively rhythmic cry, swinging their arms to and fro at each short step and bending their bodies forward so that their fingers almost touched the ground. In this fashion the journey from Ichang to Chungking, which now takes a few days, was accomplished in six weeks.

The Chinese have never felt that horror of mountains and wild solitudes that has inhibited the western mind until quite recent times. They were never victims of the arrogant illusion that all things in nature were intended for man's use and service, or were something to be conquered and destroyed. This deep sense of man's community with nature is reflected in their landscape painting, an art in which, from the very earliest times, they have excelled all other nations. The mountain scenery in Chinese landscapes often seems to be unreal and fantastic in western eyes, but travellers find that the mountains do in fact assume the shapes with which Chinese artists have made the world familiar. Robert Payne describes the mountains near Kueilin—"like immense candles raised to heaven . . . a fantastic landscape of cloud and slender grey pillars . . . with a few trees growing on the summits. . . . I have seen those mountains in Chinese paintings and did not believe they could exist. But there they are; and in the shadow of the immense towering cliffs black-sailed sampans move steadily down the green stream." Reginald Farrer, a very famous traveller, describes "the crest of a buttress flying off from the mountain in a succession of dwindling pinnacles and crags . . . in compositions as fantastic as you may see among the ancient masterpieces of Chinese art"; or the Felsenhorn with its "impression of gigantic majesty, the noble soaring lines of its architecture and the sweep of its descent towards the river"; or the gorges of the Blackwater where buttress after buttress of precipice stands barring the way, "suggestive of innumerable scenes in Chinese pictures that one had hitherto imagined were wanton fantasy."

Nature has her gentler moods and not all landscapes are scenes of solitude and wild grandeur. It was a passion with the Chinese to escape from the life of the city to forest hill and stream, and this more intimate emotion also is reflected in Chinese landscape art. It finds expression also in the cult of sacred mountains which are found in various parts of China. The most famous of these, and the most frequented, is the Tai Shan in Shantung, the Province where both Confucius and Mencius were born some centuries before our era. The summit, 5,000 feet above the plain, is reached by a winding stairway of stone, up which millions of humble pilgrims have toiled for thirty centuries at least. Lowes Dickenson describes how "it passes from portal to portal, from temple to temple. Meadows shaded with aspen and willow border the stream as it falls from green pool to green pool. Higher up are scattered pines. Else the rocks are bare—bare but very beautiful, with that significance of form which I have found everywhere in the mountains of China. To such beauty the Chinese are peculiarly sensitive. The cult of this



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mountain and of the many others like it in China, the choice of sites for temples and monasteries, the inscriptions, the little pavilions set up where the view is loveliest—all go to prove this. . . . A people that can so consecrate a place of natural beauty is a people of fine feeling for the essential values of life."

The mountains of western China are the botanists' paradise, and it is mainly through the explorations of men such as Wilson, Forrest and Farrer that their glories have been made known. Wilson made his great botanical discoveries in Hupeh and Szechuen at the beginning of this century. He spent eleven years exploring the region between Ichang and the Tibetan border and was rewarded by the discovery that in this vast mountain jumble there has been preserved the richest temperate flora in the world. In the 5,000 to 10,000 feet zone he found vast forests of conifers, an astonishing variety of flowering trees and shrubs and a great profusion of ornamental plants. His favourite was the rhododendron of which China has 160 species varying in size from alpine plants only a few inches high to trees forty feet tall and over. He describes the extraordinary beauty of mile upon mile of mountainside covered with rhododendron in full bloom. "The gorgeous beauty of their flowers defies description. They were there in thousands and hundreds of thousands. Bushes of all sizes, many fully thirty feet tall and more in diameter, all with a wealth of blossoms that almost hid the foliage. Some flowers were crimson, some bright red, some flesh coloured, some silvery pink, some yellow and others pure white."

The mountains on the borders of Kansu and Tibet were explored by Farrer, who gives some wonderful descriptions of mountains vaster and more fantastic than those described by Wilson, of rivers rushing through gorges grander than those through which the Yangtse flows and of hillsides clothed thickly in solemn and enormous firs, or covered for many a mile with a shimmering surf of harebell poppy, "its blue drops quivering in the delicate radiant air over an ocean of pale golden-eyed asters amid pink-faced primulas and golden sheets of geum in the fine turf of the highlands at from twelve to fourteen thousand feet." The keynote of Kansu, says Farrer, is the enormous rolling uplands of loess—the fine wind-borne loam which covers the earth to a depth often reaching several hundred, and sometimes several thousand, feet. A broad belt of loess runs all the way from Central Asia to the north China coast. The western portion of this zone forms the corridor through which cultural influences flowed into China, while the eastern portion—from Kansu across the north China plain to the rocky promontory of Shantung—is the scene of early Chinese civilization. Elsewhere men first settled down to cultivate the soil in the great river valleys of the Nile, the Ganges and the Indus, but in China it was the loess in the great north China plain that favoured early cultivation. It is very fertile, there were neither marshes to be drained nor forests to be cleared, and its fertility is constantly renewed when a fresh surface is exposed by the agency of man or nature. Loess has strange laws of cleavage, and tends to fall away in smooth straight-sided walls. Cart roads wear down into deep gullies of which the traveller must beware, for in the rainy season a road may suddenly become a raging torrent. The cave dwellings constructed in the cliffs are a characteristic feature of the loesslands: "You see the sheer falls pocked with dark doors, and very often a whole population lives troglodytically . . . either in the natural grottoes in the mud or in habitations artfully scooped in its recesses." All the early capitals—Changan, Sian, Loyang, Kaifeng—were situated in the loess highlands in north-west China.

China has long been famous for her great cities. During the T'ang dynasty, when China was the centre of all civilization and before she had drawn aside and become a world apart, the capital was at Ch'ang An, and when the celebrated Ming Huang was Emperor, in the eighth century of our era, Ch'ang An was the capital of the world. It was the resort of poets, painters, priests and philosophers from every part of Asia and Christianity, Buddhism, Manichaeism and Zoroastrianism flourished side by side. The centre of civilization then moved east and south. The Sung Emperors made their capital at Hangchow, which Marco Polo, writing in the thirteenth century, described as the noble and magnificent city of Kinsai—pre-eminent over all other cities in the world in point of grandeur and beauty as well as from its abundant delights. The Emperor's Palace was surrounded with ten miles of battlemented walls enclosing gardens shady with fruit trees and cool with fountains. Canals led the waters of the great river through every quarter of the city. There were twelve thousand bridges some of them so high and built with so much skill that vessels with their masts could pass under them at the same time as carts and horses were passing over their heads. There were ten principal market squares where on three days a week a vast concourse of forty to fifty thousand people assembled and covered the whole space with articles brought by cart and boat. There were twelve principal guilds of handicrafts each with a thousand workshops employing ten, fifteen, twenty or even forty craftsmen. The owners of the workshops did no work with their hands, and their wives were "brought up with delicate and languid habits. . . . The costliness of the dresses in silk and jewelry can

scarcely be imagined." The streets were all paved with stone and brick, and so likewise were the principal roads by which passengers travelled to every part.

The same overwhelming impression of great cities and teeming populations appears in the accounts of all later travellers. "The Country is so well inhabited," says Galeotto Perera in the sixteenth century, "that no one foot of ground is left untilld . . . you cannot go a mile but you shall see some Towne, borough or hostry the which are so abundantly provided of all things that in the Cities and towns they live civilly. . . . The Cities be very gallant specially neere the gates the which are marvellously great and covered with iron. . . . The strength of the great Townes is in the mighty walles and ditches." A Jesuit priest who journeyed overland from Ningpo to Peking in 1687 described how "there appears a continual Succession of Hamlets and Villages, which yield a very agreeable Prospect, there being nothing to intercept the Sight. But the most delightful scene of all is when the Prospect is bounded by some large City." The country between Hangchow and Soochow is "the most fertile and pleasant Country in the World . . . divided and surrounded with Canals, quite covered with Barks; the Fields are well cultivated and full of Hamlets." North of the Yangtse the land is "a Plain as level as a Garden, full of small Townes surrounded with Fruit Trees and diversify'd with Groves of Cypress near the Tombs." At length he reached Lukouchiao, the little town three leagues from Peking, where hostilities between China and Japan broke out in 1937. It is famous for its marble bridge—known to foreigners as the Marco Polo bridge—"the finest we had yet seen; the Arches were small, but the Walls on each Side were made of a hard whitish Stone resembling Marble. Each Stone was five Foot long, three high, and seven or eight Inches thick, supported at each End with small Pillars adorned with Mouldings and the Figures of Lions. I reckoned on one side only 147 of these Pillars. It was paved with large flat Stones, joined as exactly together as the Floor of a Hall. . . . The Road from this City to Peking looks like one continued street, there is such a Number of People continually passing backward and forward. . . . About a League before we arrived at Peking we saw all the Country overrun with little Groves of pretty tall Trees, and enclosed with Walls made of Earth. These are so many different Burying Places."

Of all her great cities, past and present, none is so complete an expression of the Chinese genius as Peking. The keynote to Peking, says Farrer, is a spaciousness so ample as to seem almost sinister. "The effect of Peking as you see it from the wall is of a limitless flat ocean of grey life, not huddled or crowded, but spread out among gardens in a reserved amplitude all its own. And above this ocean . . . rise the gigantic orange roofs and the vast scarlet walls of the Imperial Palace seeming to brood over the city like a long line of golden eagles." Within those scarlet walls are the Emperor's lake and summer pleasure garden, the Wan Sui Shan—the Hill of Ten Thousand Years—the artificial hill raised by Kublai Khan on an island in the lake, and the white pagoda on the hill built by a Ming Emperor in honour of the Dalai Lama of Tibet. "The view from the terrace of the pagoda," says E. L. Woodward in *Short Journey*, "is one of the wonders of the world. All the Forbidden City stretches out to the south-east. The inner northern and western walls meet a few hundred yards from the foot of the hill; the southern and eastern gatehouses rise in the near distance. Between this rectangle of walls you see the tiled roofs of two hundred palaces and pavilions. The tiles have the rich colour of beechwoods in autumn. The inner walls are dark grey; the outer gate, the gate tower and the outer wall beyond the lotus-covered moat are deep red. Here and there one has a sight of the parallel marble stairways to and from the great halls of ceremony. The perfection of this vast group of buildings may have been equalled by the Acropolis of Athens centuries ago. Nowhere to-day in Europe or Asia can one find such splendour. I do not think that this blending of rich colour in large buildings of severe and massive style has ever been carried out to such perfection as in Peking." After leaving China, Woodward says, he found that he had an entirely different standard of judgment for everything he saw in the west.

The Chinese people still live in farms, small towns and hamlets thickly scattered over the great open spaces of north China, in the alluvial deltas and along the sea coast and river valleys of the south, and there are as many great and densely populated cities as in the days of Marco Polo, but always and everywhere the building of man adorns and harmonises with nature. The huge barrel-shaped gates leading through the immense walls of Chungking, the gate tower of Sian, more impressive even than the crenellated walls and towers of Peking, the pagodas and temples in the Yangtse gorges or in the mountain ranges of western China, the farms and hamlets and the pale old cities of the loesslands, all seem to be a natural growth out of the soil on which they stand. The series of temples on the Taishan or the brood of elegant little old Chinese pavilions described by Farrer are all designed and placed so as to be a new beauty in the landscape. Always and everywhere the mystic sense of man's community with nature makes its subtle influence felt and imparts its characteristic Chinese flavour to the scene.



## THE COUNTRY



Rainfall in China is not evenly distributed and not over-plentiful in the north. There is, therefore, no pasture land and little livestock. Continuous deforestation has brought with it soil erosion, producing rock shapes more numerous and more fantastic than any western Europe knows. Irrigation, a zealous terracing of the mountain sides and the huddled villages have produced a pattern of old age compared with the soft rounded maturity of southern England. The West has derived its idea of the forms and textures of the Chinese landscape from Chinese paintings; comparison of the painting by Zhou Chen of the Ming Dynasty reproduced above with the photograph on its right suggests that this idea is close enough to the reality.

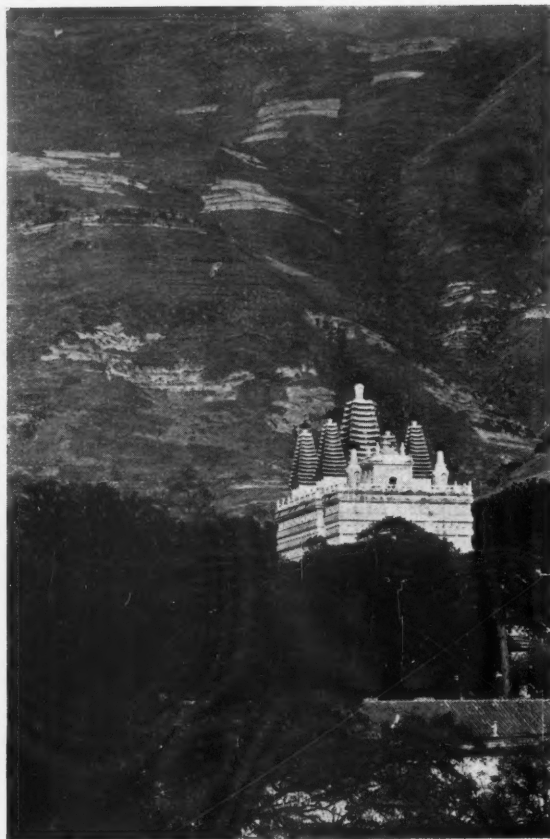
1, the view looking west from the Jade Fountain, near Peking. 2, looking east from the Jade Fountain. The rice fields, which are an unusual feature in North China, are irrigated from the stream which rises at the Jade Fountain.



# THE LARGER LANDSCAPE



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3, the Jade Fountain, near Peking. The spring which feeds the pool issues from the rock below the small pagoda; the water maintains an extraordinarily uniform temperature, ice cold in summer yet never freezing in winter. 4, Pi Yun Sau, the Temple of the Azure Clouds, in the Western Hills, Peking. 5, the Great Wall, near Nan K'ou; in China life is lived behind walls, the walls which enclose the courtyard, the village or the town, and the Great Wall is thus only the largest and grandest example of a universal feature of Chinese architecture. 6, the vast avenue of animal statuary leading to the Ming tombs; the extreme barrenness of the scene, which adds so enormously to its impressiveness, is as it happens a comparatively recent characteristic, for up to the end of the nineteenth century the area was well wooded. 7, a general view of the Ming tombs. 8, view looking north from Hei Lung T'an, the Black Dragon Pool; the landscape is typical of the fringes of the Western Hills.



6







9

### THE WALLED CITY

9, the pottery market inside the barbican of the P'ing Tse Men, one of the western gates of the Tartar City, Peking. 10, outside the Tartar City on the eastern side; the wall is seen on the left, while the tower in the centre background is the Ch'i Hua Men, or Gate of Unmixed Blessings. The tower in the distance on the right is a fortification covering the approach to the gate. The scene as a whole has a melancholy strangely reminiscent of the outskirts of some industrial town in the English midlands, and, sure enough, the railway runs along the embankment on the further side of the canal.



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thought in the West. The standardization of a unit the wall as a non-weight bearing and decorative element on the one hand, and the close relationship to the landscape on the other, should suffice to show

## CHINESE ARCHITECTURE: A HISTORICAL SKETCH by RICHARD HARRIS

In this article Mr. Richard Harris follows up a sketch of the general history of Chinese architecture with a discussion of Chinese buildings, type by type. Period styles, the architect as innovator, the individual or the institution as a patron, movements of taste influencing all the arts, the interplay of style and material—all commonplaces of European architectural history—have little place in the record of Chinese architecture where principles were rigidly defined and codified.

IN the twelfth century A.D., North China was invaded from the north, and the reigning Sung Dynasty withdrew southwards. The incoming Tartars preferred to establish their capital at Peking rather than to adopt the Sung capital of K'ai Feng, in Honan. But far from this preference being accompanied by a thorough rejection of all the works of the preceding dynasty the palace that was erected at Peking was a careful and respectful copy of the Sung palace at K'ai Feng. That so rigorous a form of conservatism should persist, even in the replacement of one regime by another, may surprise the student of European architectural history, but also serves to demonstrate why a stylistic and chronological analysis of Chinese architecture could only be meagre and might well be misleading. In spite of periodic incursions from the north, in spite of well-attested evidence of contacts with India, Persia and beyond at a time when Chinese architecture might still have been in its formative phase, it is its continuity which is its dominant characteristic—more so perhaps than in any other aspect of Chinese civilization. Apart from the importations which followed the introduction of Buddhism in the first century A.D., Chinese architecture seems to have been driven by no religious or political impulses, by no movements of taste; it exhibits little if any structural evolution and had lost any powers of growth it ever had before the invasion of the West. While it is therefore legitimate to subject architecture in China to Western social and æsthetic standards of criticism it cannot be understood by these criteria alone.

That a civilization so old should have so few buildings now standing dating from earlier than the fourteenth century may be put down to the destructiveness of succeeding dynasties who, anxious to copy, were no less concerned to obliterate the buildings of their predecessors. The Manchu Dynasty which came to power in 1644 happily broke with this tradition and left standing buildings of the preceding Ming Dynasty which had ruled since 1368. It may also be attributed to the persistent use of wood as a structural material in most buildings other than tombs (where the permanence of stone was preferred) though stone building dates from the earliest times and pagodas built in the sixth and seventh centuries are of rubble with brick facing. One must add that until its recent introduction from the West the Chinese have never held to the idea of reverence for old buildings as they have so tenaciously to that of age in the individual.

How then did the Chinese idiom which now seems so distinctive evolve? Having no buildings to study and no written records which are concerned with anything but dimension and siting, we must turn to the few examples of reliefs in tombs which depict the home and activities of the departed one. These are mostly to be found in Shantung province such as the Wu Liang Tzu tomb at Wu Che Shan of the Han period (206 B.C. to A.D. 220). Here a house is depicted in which columns with rudimentary capitals support beams over which the roof already seems to have become the dominant feature. There is no evidence to show that capitals were further elaborated, and they disappeared entirely amidst the ingenuities of the system of supporting brackets. In the same province may be found roofed stone memorial pillars also dating from Han times and reproducing in stone the wooden structural elements then current. These show the bracket roof support system in its simplest form with slightly curved cross arms with square cushions carrying a simple architrave on which the roof-beams rest. A preference for square forms and a solidity that accords with the bronzes of the period may be noted. From this scanty evidence one may conclude that Chinese architecture was already at this time well-developed, had evolved much of its soon to be standardized structural technique and had its settled functions in Chinese social concepts. Many explanations of the ubiquitous curved roof have been put forward, none of which is anything but conjecture. But it does not appear in Han reliefs, while it is depicted in a stone relief of the fifth century and was certainly in general use by the end of the T'ang Dynasty (618-907), judging by buildings of later centuries copied from that period. Probably the predetermined southern aspect of all buildings with the main entrance in the centre of the long halls gave the roof such weight that the curves at the end were introduced to lighten the effect, and the decorative possibilities of this treatment led to its continual elaboration. Certainly in the southern centres such as Hangchow and Suchow this was carried to an extreme that it never reached in the slower, solid north. The depth of the eaves may readily be explained by the extremes of winter cold and summer heat in North China from which it provides a ready protection. The development of the double roof may have

been influenced by the need to redistribute the great weight. This in turn offered a source of decorative elaboration and so the roof, with alternate concave and convex tiles, with symbolic animals scurrying along the ridges and corner ribs, with gargoyle-like dragon snouts as terminals, the whole rendered in brilliant yellow, blue or green tiles according to the purpose of the building and the canons of the time, became the most distinctive and dominating feature of all Chinese building.

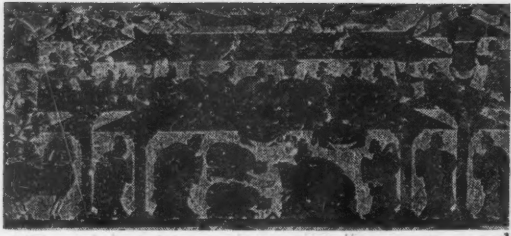
Certainly by the end of the eleventh century both the style and to a large extent the types of Chinese building had been codified. In 1103 there was published the *Ying Tsao Fa Shih*, a revision by Li Chieh of an earlier compendium of rules for the design and siting of buildings. Far more precise than any work by Loudon, this compilation not only explains the standardization of Chinese architecture but, in its clear division of functions between the various craftsmen, demonstrates the impossibility of a western individualist approach to the design of buildings ever finding any outlet. There were many factors which contributed to this standardization of which two may be mentioned: the adoption, for reasons of Feng-Shui (see p. 26) of a standard southern aspect for all buildings (since evil spirits approached from the north) and the use of wood for supporting columns, particularly the *Persea Nanmu* tree whose long even columns had not only practical virtues\* but were an expression of that feeling for the forms and scale of nature which is always present in Chinese building. Partly for this reason the height of all Chinese buildings has become much more standardized, so that a Chinese town seen from its embracing solid walls seems to slumber crouched close to the earth.

The standard unit in Chinese architecture is the hall which may be domestic, religious or palatial in its use, and its repetition and grouping is the characteristic feature of large scale Chinese planning. This may best be seen in the Forbidden City in Peking. Though Peking had been used as a capital before his time it was the Ming Emperor Yung Lo who was its real founder when he removed his capital from Nanking in 1420, and it is from this time that the oldest buildings now standing date, though many are replicas of the originals. It is here that we can see most clearly exemplified those conflicting qualities in Chinese life which find their origin in Confucian and Taoist philosophy. On the one hand, order, symmetry, conformity, filial duty, tradition; on the other, poetry, a feeling for the natural and an acceptance of variety. True, Yung Lo as the founder of a capital city and the ruler of an empire was a despot of Louis XIV's calibre, and Peking in the rigidity of its axial planning and detailed symmetrical dispositions on so vast a scale can well be compared with Versailles, but it is only grander in scale and more ruthless in execution than the house and compound of any landowner in China. Everything is axial, symmetrical, enclosed. But when one examines the style of a Chinese building one sees in the simplicity of its structure, its fanciful decoration, the use of colour, its closeness to the earth, the other side of Chinese thought. Chinese architecture never soars, it has never developed any interest in elevation and there is little in the simple formula of the hall to point to as an example of historical evolution. Only in the system of roof support can an impetus towards structural evolution be traced. The technique of the T'ang period was to duplicate the rafters below the eaves, the lower rafters resting on cantilevers projecting from the columns and being fastened to the roof trusses. On these lower rafters small struts support the purlins. There are no buildings now remaining in China as evidence of this method of construction, but in Japan the halls of Toshodaiji near Nara, of the eighth century, and others of the same period, all based on T'ang models, may be cited. A further development in Sung times was to multiply the cantilever brackets one above the other and to taper the multiple rafters into a beak-like shape from which the characteristic "roof-beard" developed. Beginning with structural ingenuity this bracket system had by Ming times become needlessly elaborated and almost entirely decorative in purpose.

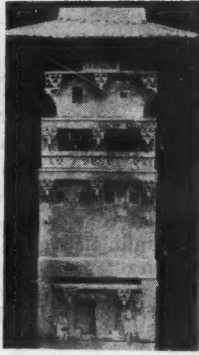
It is in the minor work of the individual craftsman that such small evolution as there is may best be studied. Lattice wall-filling and doors, the detail of balustrades, column bases—these modest spheres

\* "The grain improves by age, and the wood gradually acquires a dead-leaf brown tint while it preserves its aromatic qualities; so that the superb columns of the sacrificial temple of the Emperor Yung Lo which date from the earlier part of the fifteenth century still exhale a vague perfume." S. W. Bushell. *Chinese Art*, 1904, vol. 1, p. 39.





1, a relief showing a two-storied building of the Han dynasty, Wu-Liang Tzu, Shantung. 2, a painted clay model of a five-storied tower, also of the Han dynasty. From O. Siren, *A History of Early Chinese Art, Vol. IV* (Ernest Benn, 1930).



of the carpenter and stone-mason show the small changes in a thousand years of Chinese architectural evolution. Neither the taste of the intelligentsia nor the architect as an individual were ever brought into play—architecture in the sense we have known it in Europe has never been born.

The history of the pagoda is a separate story in which the evidence available though more plentiful is by no means complete. Buddhism was introduced into China in the first century A.D., and in the following two centuries it began to exert considerable influence. There is good reason to believe that the pagoda as a Buddhist edifice was also introduced from India, but the origins of this type of building need not necessarily be assumed to be wholly Indian. A precedent for the erection of towers is to be found in the records of Hsia and earlier dynasties where buildings of such a height were used as observatories and storehouses and the tradition probably persisted when the Buddhist pagoda was introduced. Of pagodas built before the tenth century few examples now remain in China and those that do exist may in most cases be assumed to be of Indian derivation. But at this period Japanese building was carefully modelled on that of China and, in Japan buildings still standing may be called upon to fill the historical gap. The pagoda of Hokkiji, near Nara, dating from the sixth century shows an ordinary Chinese type pavilion with two stories of decreasing size each covered with a deep-eaved roof. That this treatment was not merely a variant of the double and triple roof in all Chinese halls is confirmed by a relief at Yun-Kang in Shansi, where a similar edifice is depicted with five such stories and crowned as is the Japanese example with a wooden "spire." We may assume, therefore, that an existing type of Chinese building of multiple stories and roofs supported by brackets and, in keeping with general practice, of wood construction was readily adapted to a religious purpose on the introduction of Buddhism. In all probability pagodas built during the T'ang period were either of this style or of that introduced from India where brick construction was more general. The essential difference between the two styles is that in the Indian type the divisions were marked by a deep cornice, usually triangular in section, while the Chinese type is really a multi-storied, multi-roofed building—hence the umbrella effect commoner in South China and readily copied by Chambers at Kew. That the two styles interacted is evident from the general adoption of an octagonal form for at least the base and by the seventeenth and eighteenth centuries no such distinction of style can be made though it is evident that the more florid features of the Chinese original have persisted rather than the simple architectural forms of the Indian style. An example of this interaction from the tenth century (rebuilt in the nineteenth in exact replica) the Pei Ssu Ta T'a Su-Chou shows an octagonal form with multiple curved roof and a mast with rings surmounted by a lotus-bud (a common form of Buddhist symbolism), while at Ying Chou Fu a pagoda dating from 1056, the oldest wooden building now standing in China, is merely a clumsy multiplication of stories and roofs, with none of the grace or dignity of the earlier Indian style, or of the T'ang period pagodas in Japan. For a time after their introduction from India pagodas may have offered some stimulus to the ingenuity and aspirations of the Chinese builder, and if all the evidence points to a decline by the Sung period there was no loss of skill by the craftsmen, judging from pagodas of earlier styles rebuilt in the seventeenth and eighteenth centuries with simple brick, such as the K'ai Yuan Ssu at Cheng Ting Fu, originally built in the ninth century and restored in 1661, with its lovely proportions and exquisite brickwork.

If we cannot trace the development of Chinese architecture during the early Chou and Han times we can say that it must have achieved a maturity consonant with the Chinese civilization of the periods; that it may have achieved its best work in T'ang times and that the Ming period was the last to show any real architectural activity culminating in the foundation of Peking as a capital in the fifteenth century. To assimilate Western concepts of architecture has proved as difficult to the Chinese as the Western concept of law, but it is not difficult to point, in Chinese buildings, to the division which animates our own architectural

thought in the West. The standardization of a unit, the wall as a non-weight bearing and decorative element on the one hand, and the close relationship to the landscape on the other, should suffice to show the interest Chinese architecture may have for us today, however strange may seem its superficial forms.

#### Halls and pavilions

The hall (tien) is the standard unit of Chinese architecture, used equally in temples, palaces and ordinary dwellings. It stands on a terrace, has the standard southern aspect, and is oblong and rectangular in plan. The walls play no part in supporting the structure and though sometimes of brick are most commonly wood open lattice work with a translucent paper covering. The north wall and often the side walls as well are brick with no openings other than rear entrances. The hall is divided longitudinally by three or more rows of columns, the foremost of which may be left free-standing forming a long portico, or may be framed in the wall filling. Rooms in the hall itself would merely be formed by partitions marking off the rows of columns. Symmetrically arranged subsidiary halls flank the main hall to which they are joined by galleries, and servants' quarters and outhouses face inwards from the outer wall of the compound. Where the residence is of considerable size and there are several halls in succession, one behind the other, transverse walls divide the compound into numerous subsidiary courtyards. The possibilities of sub-division are therefore endless though symmetry must always be observed.

To western eyes the over-decorated roofs and rather fussy balustrades may seem at times unsympathetic but there is a dignity about this type of building which tells in the mass and which may be ascribed to the predominantly horizontal lines and an effective balance in the common double-hipped roof. They are rarely rude or stark buildings striking a stance on the ground or springing confidently away from it—they are benevolent, a little stiff perhaps, but wise-looking; the admirable counterpart of the Confucian scholar.

Pavilions (t'ing) differ from halls in being smaller, often square on plan and without any wall filling. They are decorative garden edifices and as such not subject to the strict axial layout of the hall. They are in fact the principal "property" of the Chinese landscape gardener. Sometimes when erected as memorials they have a wall on one side as backing for a commemorative tablet. An island in a lake will have its t'ing, a bridge spanning the water is crowned by a t'ing, and a t'ing will invariably mark any particularly charming viewpoint.

#### Terraces and balustrades

The earliest and most primitive religious architecture of China is the altar, a raised platform on which sacrifices were offered to the Gods of the Earth, the Sun and the Moon. In the earliest period of Chinese record these altars are described as adjoining the more important dwellings much as a chapel is attached to an English country house. This simple form of building came to be governed by the greatest complexity of siting, being determined by intricate numerological and astrological computations of which the Altar of Heaven in Peking was the most elaborate as it was the most conspicuous example. When the Imperial dynasties were first entrenched the right of conducting these sacrifices devolved upon the Emperor, and the great annual sacrifice which took place at dawn on the winter solstice was undertaken on behalf of the people as a whole.

The terrace-platform became incorporated in the design of all Chinese buildings as the base on which the main hall stood, and its importance may be gauged from the Book of Rites of the Han dynasty where a father rebukes his son for the impropriety of a dwelling built without its terrace. From the same records we learn that nine feet was the prescribed height for a platform under an Imperial dwelling, seven for that of a prince, five for an official and three for a scholar.

The early platforms were quite simple; layers of mud pounded in a wood shuttering with vertical corner stones and perhaps a stone band running along the top. Circular stones were sunk in the mud for use as column bases. Whether the Chinese themselves elaborated this terrace we do not know, but a more sophisticated and decorative version with a projecting cornice, a moulded base and lotus leaf enrichments was imported from India and was subject to minor evolution in later centuries. A terrace is always approached either by one flight of steps or by a ramp carved with a dragon motif and flanked by steps on either side.

The balustrades which always line the single or multiple terraces "function," as Siren says, "as the tendrils by which Chinese buildings cling to the landscape," and thus express something of the poetic quality of Chinese architecture. Han bas-reliefs show wooden balustrades and, although since T'ang times they have been most commonly constructed of stone, the standard type with posts with sculptured finials, ornamented slabs at the bottom and a railing at the top still carries on the tradition of wood construction. In Imperial buildings at Peking white marble is used and the elaborate decorations include sculptured corbels and dragon heads on the cornice of the terrace at

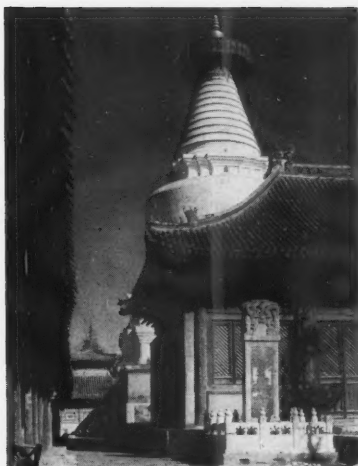








# PAGODA AND P'AILOU

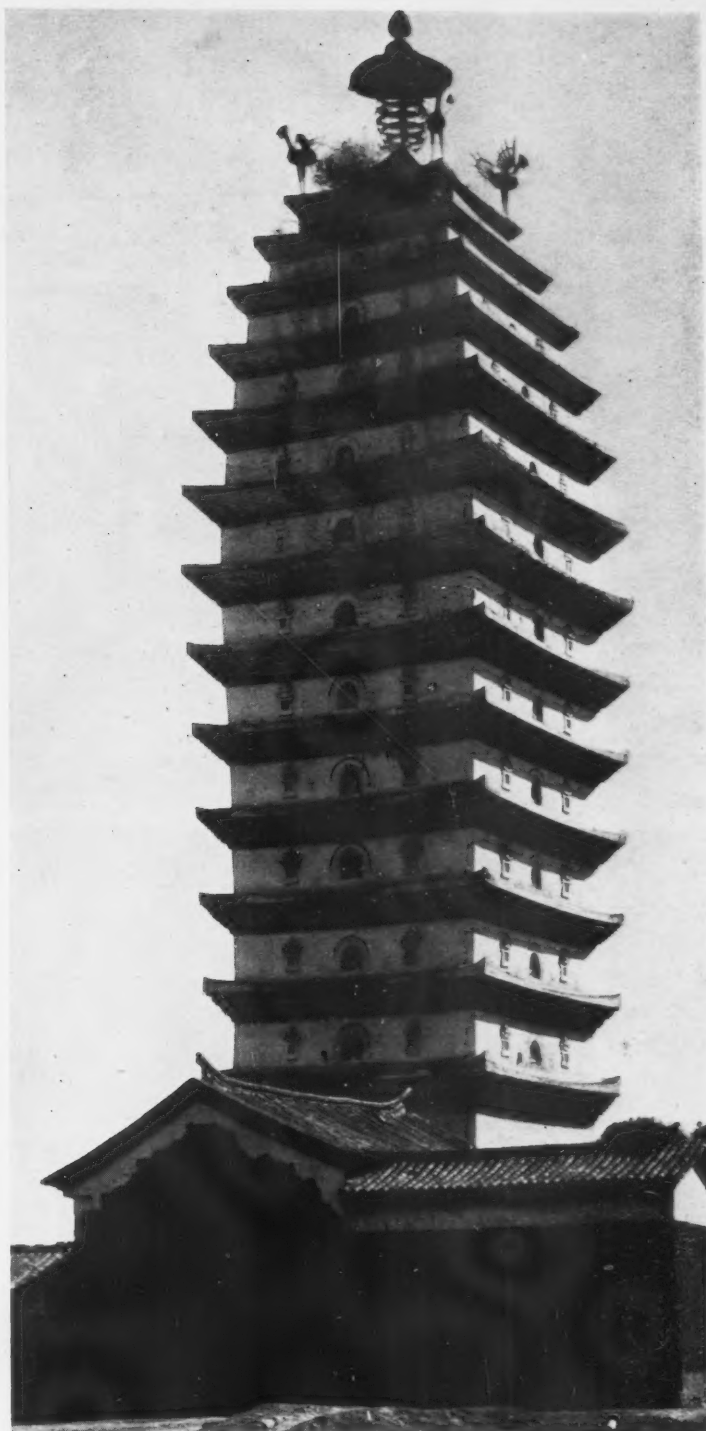


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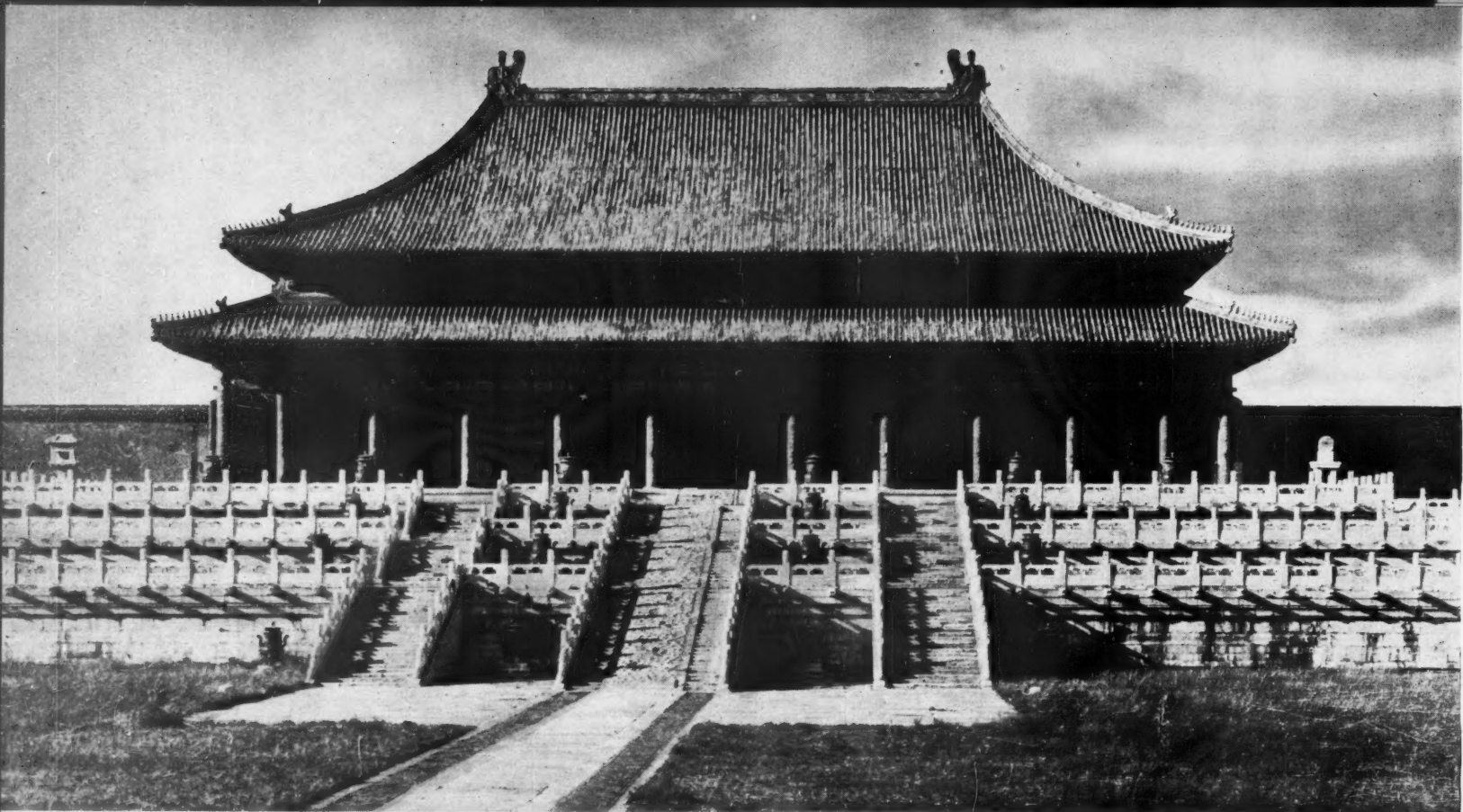
The pagoda, which the eighteenth century established as the characteristic Chinese building in European eyes, is in origin a shrine built for the reception of Buddhist relics. The p'ailou is a commemorative gateway, set up either to mark a famous place or to serve as a monument to the dead and having three or five openings with double or triple lintels and tiled roofs. 1, the Temple of the White Pagoda, or Pai T'a Ssu, in the Tartar City, Peking, dating from 1092. 2, detail of a p'ailou at the entrance to Asanki, Southern Yunnan. 3, one of a pair of pagodas at K'unming; the arched openings contain Buddhist statuary, while the fighting cocks on the four corners of the roof are of beaten copper. 4, the marble p'ailou, built in 1541, at the beginning of the avenue leading to the Ming tombs north of Peking.



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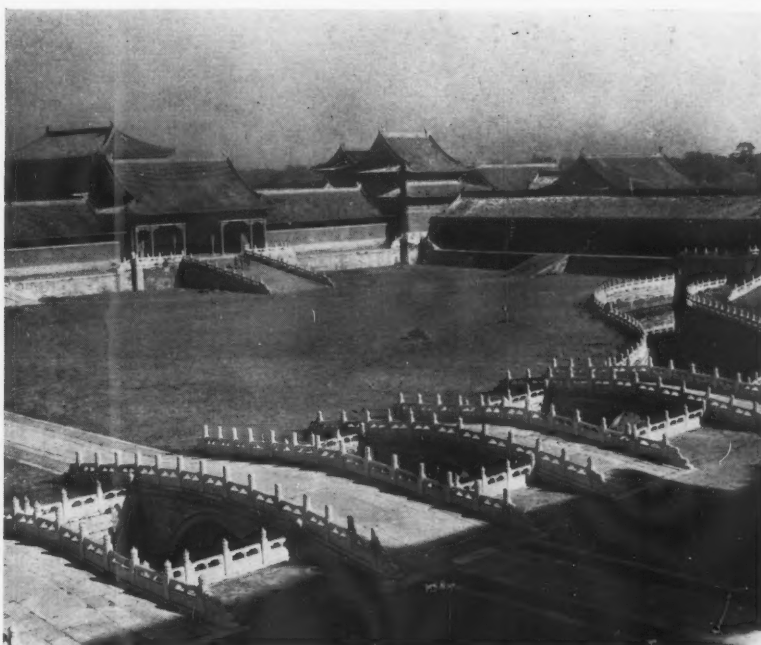


## PEKING MONUMENTAL

In the Forbidden City and in the Temple of Heaven the principles of axial planning have been developed on a scale which makes most Western examples look puny. Their formality represents the Confucian side of Chinese culture, whose Taoist reverse is to be found in the artificial landscape garden, as illustrated on pages 21-24. 5, the Hall of Supreme Harmony, T'ai Ho Tien; this is the main ceremonial hall of the Forbidden City, and was used on occasions of exceptional importance. 6, the Ch'i Nien Tien in the Temple of Heaven; the present building is only about fifty years old, the original having been burnt down in 1889. 7, one of the arches in the p'ailou which stands before the Hall of the Classics; the arch itself and the podium are white marble, while the walls are covered with vermillion stucco. 8, the interior of the Throne Hall of the Manchu Dynasty in the T'ai Miao, or Temple of Imperial Ancestors. The columns are single tree trunks; the windows have double lattice work with screens made of coloured glass rods, the Chinese version of stained glass, inserted between. 9, the courtyard inside Wu Men, the principal gate of the Forbidden City; beyond is the Gate of Supreme Harmony leading to the T'ai Ho Tien, seen in 5.



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## WALLS AND TOWERS



The word ch'eng in Chinese means both a wall and a town, and all Chinese towns are, or were originally, walled. Town walls are punctuated with defensive towers, of wooden construction but faced with brick, which owing to their height have a kind of drama which is not often met with in the architecture of China, where the plan is so much more regarded than the elevation. On this page, 10 is the great gate tower of the Tartar City, Peking; 11, the Wu Men, principal gateway to the Forbidden City, seen across the immense outer courtyard; 12, the walls of Lan-how in Kansu.







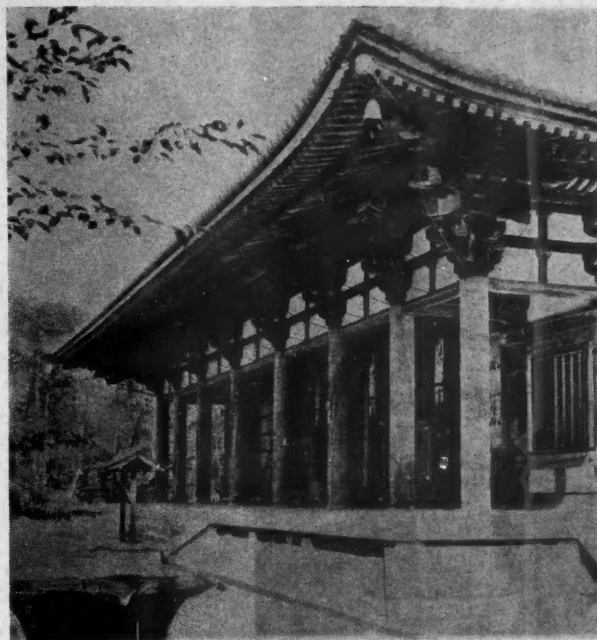
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3, a sixth century cave relief from Yün-Kang, Shansi, showing a pagoda of the T'ang dynasty, of which no actual example survives. 4, the Hall at Toshodaiji, Nara; a Japanese building of the seventh century adapted from T'ang models. 5, the pagoda at Hokkiji near Nara, Japan, which dates from the same period, and is probably representative of the wooden, multi-roof type of Chinese pagoda seen in 8. 6, the Lungchura pagoda, Shanghai, a rare surviving example of the "Chinese" type of the ninth century. All except 6 from O. Siren, *A History of Early Chinese Art*, Vol. IV (Ernest Benn, 1930).

#### pagodas

It was the pagoda more than any other type of Chinese building that was readily adopted by eighteenth century Europe as a symbol of exotic Oriental fancy, and if Chambers' rare architectural plant at Kew was not based on the best T'ang and Sung models it had nevertheless much the same motives as an object in the landscape and scarcely less real spiritual significance than its contemporaries in China.

A pagoda is a shrine built for the preservation of Buddhist relics and it was the practice to erect one on some sacred spot. It was, therefore, the specific architectural monument of a religion imported when Confucian and Taoist principles were well established as the twin supports of Chinese life and thought. Whatever headway Buddhist teaching might have to make against these entrenched beliefs it had no architectural barriers to break down; indeed the profundities of the faith which it symbolized were rapidly brushed aside when the possibilities of the pagoda as a piece of landscape architecture were perceived, and it only remained for its siting to be regarded as casting a beneficent effect over the elements of "feng-shui" for it to be completely assimilated into Chinese traditional concepts.

We have already distinguished two types, one of which was imported from India and the other probably an elaboration of a traditional type of Chinese tower. The Indian type may be said to be square, with plain walls divided into storeys by corbelled layers of bricks. Perhaps the best authenticated example is the Ta Yen T'a at Sian, which, though much restored since, remains in style much as it was when founded in the year 652 by the well-known pilgrim and teacher Hsuan Tsang. It is not conical but pyramid-shaped, each storey being broken by pilasters in high relief with vaulted openings on the four sides. The pagoda at Sian, illustrated overleaf, though less spectacular than the Ta Yen T'a, shows the extreme simplicity of this type, a simplicity which persisted throughout the T'ang dynasty at a time when Buddhist influences may still have been fresh. In succeeding centuries this type of pagoda was developed with some ingenuity, though rarely with the taste of the austere early examples. An octagonal plan was introduced; a large ground storey standing on a pedestal was succeeded by the corbelled brick storeys, an arrangement which offered great opportunities for delicacy of proportion but of which

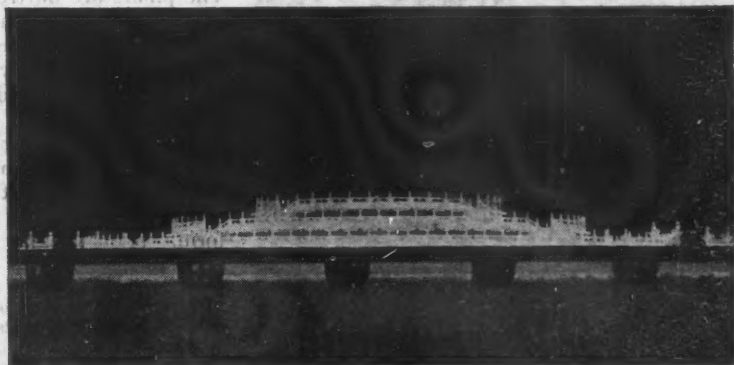
the foot of every post. The carved finials of the posts always project above the upper rail, a design which, especially when repeated on triple terraces as in Peking, has a most restless effect.

#### walls and towers

All towns in China are (or were) walled towns. For the Chinese the two are inseparable for the word ch'eng means both a wall and a town; the very concept of a town is one of enclosure, of protection, and within the town the pattern is repeated, for a house of any size will always be enclosed within its own walled compound. The wall round the house is succeeded by the wall round the town and the final wall is round the country. There is nothing unique about the Great Wall but its length. "Walls and more walls," observes Siren, "constitute the skeleton or groundwork of the Chinese community. They encircle it; they divide it up; and they dominate it more than any other structure."

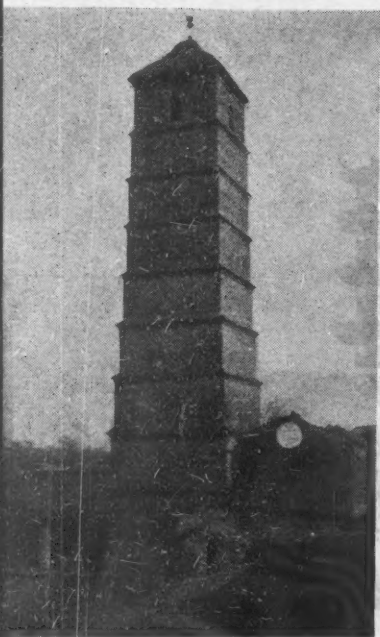
Town walls usually exceed the height of all the dwellings they enclose so that, seen from the top of its wall the town gives a remarkable impression of a pervasive unanimity, of an undulating swell of grey tiles punctuated by a garish and dilapidated pagoda. Walls were originally made of mud, and still are in the larger villages of North China. A brick facing was usually added and restoration simply meant another layer of brick—five to six layers may be distinguished in the city wall of Peking. Roads lead from a central crossing to the north, south, east and west gates, which are often still manned by a venerable night-watchman who closes them nightly after sundown, for this is the defensive wall, not the picturesque wall of the landscape gardener.

Over these gates will usually be found bell towers, two or three storied buildings of the standard hall pattern and one of the rare types of Chinese building which seems to have developed after the Sung period and possibly to have received some stimulus when the Chinese first became aware of western practice. Perhaps more common than these bell towers are the fortified towers which occupy the same axial position on the city wall, though they may, as at Peking, be duplicated, the outer tower being provided with loopholes for defensive purposes. In a sense the wall becomes a high, bastion type of platform extending beyond the perimeter of the wall. Generally double-roofed, they are, like the halls, of wooden construction—though brick-faced for defensive purposes. Most commonly found in North China where repeated invasions stimulated their construction they have a monumental and striking effect achieved by few other Chinese buildings.



7, the Altar of Heaven, Peking. Consisting of three concentric terraces covered with white marble and embellished with balustrading, this probably dates from the eighteenth century, but is clearly a rebuilding or a copy of a very early structure.

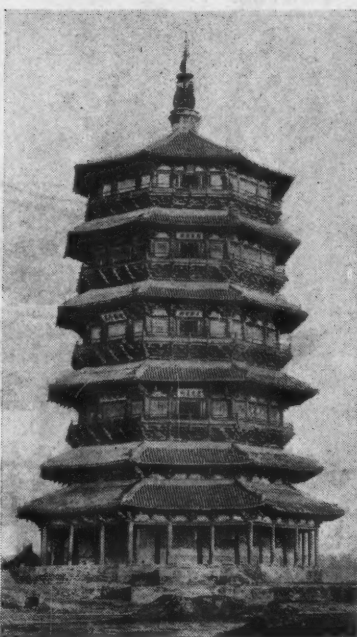




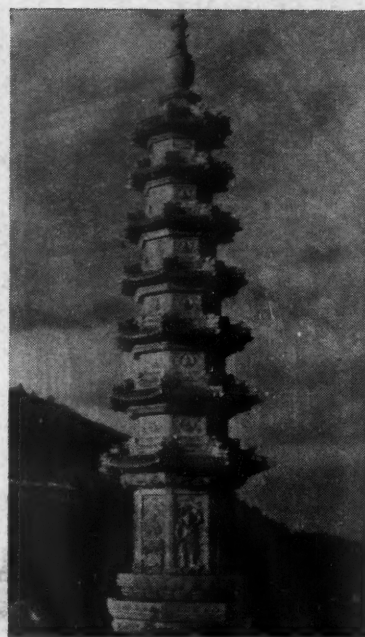
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8, a severe seventh century pagoda at Sian. 9, the Pei Ssu Ta pagoda at Su-chou; of the tenth century (though rebuilt since), this is one of the earliest surviving examples of this type of wooden pagoda. 10, a pagoda at Ying-cho-fu, Shansi, of similar type to 9 and dating from 1056. 11, the marble pagoda near the Summer Palace, Peking, erected in 1781 by the Emperor Ch'ien Lung. (8, 9, 10 from O. Sirén, *A History of Early Chinese Art*, Vol. IV.) 12, a relief in grey tilework showing scenes of country life. This example of an uncommon type of Chinese decoration covers a spirit wall behind the Throne Hall. Spirit walls, not unlike the familiar wartime blast walls, take their place in the axial layout in front of main entrances thereby contributing to surprise while deflecting the evil spirit from the door.

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only a few good examples now remain. In Sung times the ground storey was covered in bas-reliefs or with brick patterning, but the corbelled brick divisions became heavier and heavier, and the original slender shape was lost. The sense of proportion that could achieve so much in ceramics was never brought to bear in the design of the pagoda.

Of the Chinese type pagoda no early examples now remain and we can only guess at their appearance from the buildings already cited in Japan dating from the T'ang period. Later brick and stone pagodas reveal in their imitation of wooden structural members the tradition of a tower formed of diminishing storeys piled one above the other, and it is this type that we find most commonly in South China, usually built of stone.

Pagodas of the squat bottle-shaped dagoba type are so much a wholesale importation from India, and so rare except in the extreme north where Buddhist influence reached across to Tibet, that they may be regarded as exotics even in the Chinese scene.

#### p'ailou

No small town in China is without at least one p'ailou in its main street and in most the profusion of persons so commemorated provides an efficient brake to modern traffic. The name refers to the tablets which are framed over the central gateway, and bear an inscription proclaiming the virtues of some deceased person. Some have been erected simply to mark famous places, but more often commemorate the piety and learning of a deceased person. They are commonly met with not only across main streets but at the entrances to temples, palaces and large family tombs.

The basic design consists of a gateway of three or sometimes five openings with double or triple lintels between the supporting pillars, each gateway surmounted by a tiled roof. In some cases the roofs are supported on elaborate brackets over the lintels, in others the pillars are carried through and the roof may be suspended between them. Originally a wooden structure, many later examples are built of stone but without any noticeable departure from the general pattern, apart from a few examples which dispense with the roof altogether. The pillars are buttressed with circular stone drums on which carved stone lions are the most common form of decoration. Having established the motif of a raised central roof the impulse seems to have been to elaborate endlessly this stepped effect by breaking each individual roofline with a raised centre and by staggering the lintels. Wooden p'ailous are painted red with highly coloured tiled roofs and the lintels are elaborately carved. The origin of the form may have come from Indian ornamental gateways of c. 200 B.C. or more probably, as Sirén suggests, from the practice of hanging memorial tablets over the centre of a gateway which in due course took this more permanent form.

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# CHINESE ARCHITECTURAL THEORY by CHARLES CHEN

I spent an evening some time ago with a party of music lovers. We had some chamber music and much talk, leading to a discussion of Confucius's contention that one can tell from the music of a nation whether or not it is well governed. Attempts were made at defining the nature of music and instances from Western history were brought in to test the truth of the dictum. Ignorance of Chinese music rendered the discussion a little difficult, but that was, it seemed to me, not the only reason for our failure to arrive at a satisfactory conclusion. I would say that the course of the discussion was misdirected from the very beginning. You cannot take a statement of Confucius as the basis of a debate in Europe. For there is no theory of music of universal application. To examine Chinese music in the light of standards derived from Western experience, must lead to misunderstandings, to say the least.

The meaning of an art in a country with a culture so different from the Western World as that of China can only be understood if all the available evidence is studied carefully and dispassionately in the light of the philosophy underlying it. Now regarding ancient Chinese music unfortunately very little is known. Only the *Book of Rites*, a revival of Chou rites (1122 to 256 B.C.), has some references to the use of music in ancient times which may help to clarify Confucius's saying. Confucius lived in a time of perpetual civil strife (551-478 B.C.), when ambitious noblemen plotted everywhere against each other, treacherous ministers unashamedly robbed their Princes of their privileges, sacrifices and rites were neglected, and codes of conduct and decorum ignored. Against this chaotic background stands Confucius's resuscitation of the social order practised in the earlier centuries of the Chou Dynasty. The *Book of Rites* was the result of his work. Confucius's aim was to establish a harmonious relationship between father and son, man and the State, and so on. In order to establish such a relationship ceremonies were revived likely to help in the re-introduction of righteousness and propriety. Music played an important part in this. It was employed to give dignity to ceremonial occasions. Therefore it was, according to Tsi-Kung, possible in such a society "to recognize a good government by its good manners; to appreciate the benevolence of the rules by listening to its music." Thus for Confucius and his followers music is not a pleasure to the ear or a stimulus to emotions but an implement of virtue in the hands of the State.

Now the position of architecture in Chinese philosophy and life is very similar to that of music, and if it is looked at and interpreted by Western standards, the result is bound to be unsatisfactory. There have been many ardent students of architecture lately who have arrived with measuring tape and sketch-book and treated a Chinese temple as if it were the Pantheon. Such research is certainly not without value. But in using Western methods exclusively one cannot but overlook important and interesting points. It is all very well to offer plausible explanations of the characteristic features of Chinese buildings, or to examine—according to the technique of the West—the influences exerted on Chinese architecture by geographical, historical, social, economical conditions, but all that cannot do more than scratch the surface. We must go deeper to see what architecture means in China.

As for Chinese scholars, they also have—at least during the last thirty years—made valuable contributions to the study of architecture. For not until after 1900 did architecture attract men of letters in China. Before then a builder was regarded as an artisan of low social status, and the barrier between scholar and builder was practically unsurmountable. Never before our day would a scholar have condescended to take an interest in what he considered the humble trade of the builder. But even Chinese scholars have been too prone to measure with a Western yardstick and against Western standards, instead

of emphasizing those Chinese achievements which may be held to prove a real superiority of the East over the West.

Frame construction was discovered in China at a time previous to historical records. The use of the module also was familiar in ancient China. Then there is the outstanding skill in grouping which we find in Chinese architecture of the past. Mrs. Liang Shih-Cheng writes in her introduction to Prof. Liang's revised edition of *Ching Shih Ying Tsao Tsa Lih*, a book on building, published during the Ching Dynasty (221-206 B.C.): "The essence of a Chinese layout is the grouping of individual buildings with courtyards and gardens over a wide area. Therefore even the most important and grandest palace, when looked at in isolation and compared with any famous buildings abroad, will appear small, simple and of inferior appeal. . . ." If this is true and buildings were always designed as parts of some larger unit, then they should never be criticized independently; the qualities to be judged must be those of the whole. Not that this does not also apply to certain European buildings. But a European church or palace can always be considered individually as well, a Chinese temple or palace never.

It goes without saying that one of the fundamental differences between the Western and the Chinese outlook on life is that in Western thought some tension always exists between man and nature, whereas in China "we find no barrier set up between the life of man and the life of the rest of God's creations." Laurence Binyon observed this difference in pictorial art\*, and it is no less true of architecture. In Chinese paintings it is "not the glory of the naked human form" that matters, "not the proud and conscious assertion of human personality, but all thoughts that lead us out from the universal life and hints of the infinite." These are the themes dwelt upon, cherished and reiterated. If that is so, then it is hardly conceivable that a building, the work of man's hands, should be glorified and allowed to dominate its surroundings in defiance of nature rather than be brought into fusion with it. Let us see then how Chinese building is determined by this philosophy. The Ming scholar and painter Li Li-wên has much to say on the ideal house. The following quotation translated by Lin Yutang from *The Importance of Living* is typical.†

"Inside the gate is a footpath and the footpath must be winding. At the turning of the footpath there is an outdoor screen and the screen must be small. Behind the screen there is a terrace and the terrace must be level. On the banks of the terrace there are flowers and the flowers must be fresh. Beyond the flowers is a wall and the wall must be low. By the side of the wall there is a pine tree and the pine tree must be old. At the foot of the pine tree there are rocks and the rocks must be quaint. On the rocks there is a pavilion and the pavilion must be simple. Behind the pavilion there are bamboos and the bamboos must be thin and sparse. At the end of the bamboos there is the house and the house must be secluded. . . ." So it is only after a long journey that we arrive at the house itself, and instead of describing it in the way a Western observer would, he dismisses it with the one epithet "secluded," and then goes on to take us round the rest of the garden and to show us a winding road, grass plots, ditches, a hill, the vegetables, and finally some drunken guests who do not want to go home. Obviously then the house as such is not in the centre of Li Li-wên's thoughts, it is only a detail in his conception.

May not this approach to building be the reason why architecture such as flourished in Europe was never developed in China? Instead of a Vitruvius we find scholars like Li Li-wên whose chief interest is living. That abstract beauty which is the ultimate virtue of Western architecture is not looked for at all. The Jesuits would like

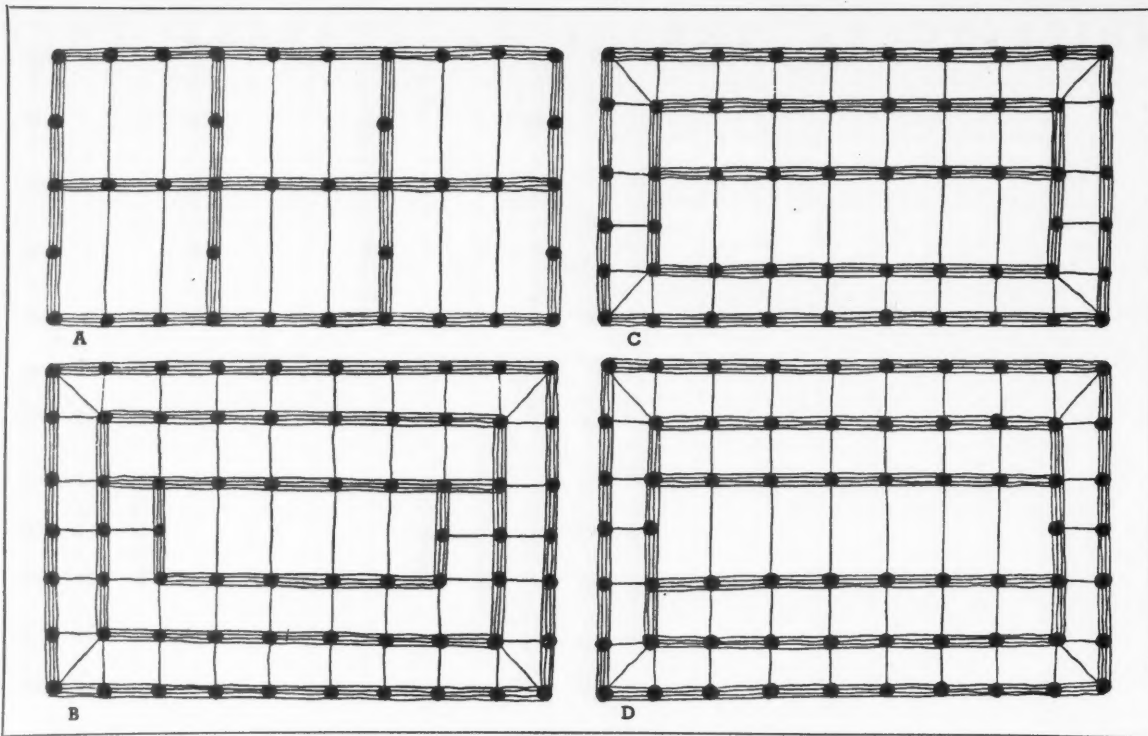
us to believe that Chinese philosophy is essentially ethical positivism concerned with the laying down of codes of conduct and completely indifferent to metaphysical speculation. There may or may not be a measure of truth in this view of the matter. It is a fact, however, that under the influence of such one-sided conceptions the study of Li Li-wên and a host of other scholars before and after him has been neglected. It is, of course, beyond the scope of the present article to make up for this neglect, but a few words are necessary on the Chinese attitude to beauty in architecture.

It is generally accepted that in every work of architecture there are two aims: one practical and one emotional. In Chinese architecture these two aims are not accomplished by one person, the architect, but divided between the builder and the scholar. The scholar's interest is in universals; he is glad to leave building to the unlearned builder. From him the scholar only expects the fulfilment of the elementary functions of a house. This appears clearly from a passage in the *Book of Change*. "In ancient times, the people lived in caves in the wilderness. Later wise men replaced caves by houses which were built with beams and eaves, the beams for the purpose of providing strength and shelter from the weather." Beyond this general function of the house there has been hardly any elaboration. Builders working with the materials at their disposal have for centuries been satisfied to fulfil the simple and basic requirement of providing strength and shelter from the weather. Unlike their fellow builders in other parts of the world, they were never required to vault over huge areas for large congregations or pile up imposing monuments to glorify great heroes.

Their job, whether for the nobility or the common man, whether for palace or hut is essentially the same: to divide up and cover a desired area by a varying number of standard bays the size of which is dictated by the varying strength of the timber used. Chinese clients do not insist on individual whims to be satisfied by the builder. An architect is therefore unnecessary. In this the Chinese attitude is utterly different from, say, the Roman. In the Roman world architects, in order to meet the specialized activities of their time, had to develop a host of architectural forms. In China, builders solved their problems by the manipulation of basic units, and maybe Chinese architecture was all the happier for that. Now as these basic needs, which were the only ones concerning the builder, changed only very slowly, if at all, no changes in structural forms and materials were called for. The aesthetic result is of a seeming monotony which some critics lament. However, looking intently at any one building in China, one cannot fail to admit that with all the limitations imposed on them the Chinese builders have evolved a simple and organic style.

In our long history there are only two treatises dealing with methods of building construction, one by Li Chieh, assistant to the Board of Works in the reign of the Emperor Sung Tai Tsung (976-998), and the other by an unknown author in the Ming Dynasty. His work was called *Ming Ying Tsao Ching Shih*. It is probably now lost. Li Chieh was ordered by the Emperor to revise a treatise on building construction which had been completed in 1091 by an Inspector of the Board of Works. For three years Li gathered much information on ancient building methods from the records kept in the official archives. His work was finished in 1100. In 1925 it was reproduced by photo-lithography after an unsuccessful attempt had been made a few years before. The reprint appeared at the time of the building of Peiping National Library which heralded the coming "Chinese Renaissance." No doubt this reproduction of an ancient treatise did much to stimulate the growing interest in architecture. Without Li's book the study of Chinese building construction would be infinitely more difficult than it is now, for instruction in the old days was handed down verbally and some-

\*Paintings in the Far East, p. 24.  
†Page 288.



## PLANNING BY AGGREGATION

In China the builder's task is to cover a specified area with a number of standard bays whose size is dictated by the scantling of the timber used, and variety can be achieved only through the manipulation of these simple units; nowhere else do we find such quintessential examples of Mr. Goodhart-Rendel's "planning by aggregation." The four plans above are taken from Li Chieh's *Ying Tsao Fa Shih* (A.D. 1100). A is a palace of nine bays with coffered ceiling supported by brackets; B, a palace of seven bays surrounded by a colonnade with coffered ceiling supported by brackets and with aisles on all sides; C, a palace of seven bays surrounded by a colonnade with coffered ceiling supported by brackets and with one aisle at the back; D, a palace of seven bays surrounded by a colonnade with coffered ceilings supported by brackets and with aisles in front and at the back.

times technical innovations were only revealed to the male members of the builder's family.

Li Chieh, in his treatise called *Ying Tsao Fa Shih*, first defines the various elements of architecture. This part is simply a collection of passages from ancient literature together with some of the author's notes but no constructive comment. The first passage is the one on the function of a house quoted above from the *Book of Change*. Li then goes on describing the methods of setting out and making the most important structural members: brackets, columns, roof, beams and so on, and also the manufacturing of tiles, bricks, etc. This part is followed by one on building procedure and the measuring of the finished building. Several diagrams are added to illustrate the description.

From Li's book we gather that the building profession must already in 1100 have been highly organized with many craftsmen of great skill specializing in the carrying out of particular jobs. The following are fully dealt with: the heavy carpenter, light carpenter, sculptor, saw miller, bamboo carpenter, bricklayer, clayworker, painter, tiler, potter, trencher and mason. Sometimes even finer subdivisions occur, for instance, among the heavy carpenters, specialists in making complicated brackets, coffered ceilings and so on.

In the third chapter of his book, Li Chieh speaks of the materials to be used in building. There were eight sizes of timber called "ka," all with a section of the proportion of two to three. The corresponding proportion in the Ching Dynasty seems to have been 8 to 10 or 10 to 12. The different sizes of timbers all had their definite uses. The largest timber for instance, that is a timber of 6 in. by 9 in. scantling,\* was reserved for the most important and largest buildings. As soon as the size of the timber was decided carpenters could set out the complete building accordingly. The scantling of the timber determined the length of the beam, the length of the beam the size of the rooms. Thus throughout the building right down to the details, one basic module and one proportion were maintained.

The basic module is the area between the four

\*Provided it is correct to assume that the Chinese module represents 1 ft. 6 in. or 1 ft. 8 in. in English measure.

piers called "kien." The shape of the module area is usually a rectangle with a proportion of two to three. Different plans are evolved through the manipulation of kiens and are described according to their arrangement. Thus when a client orders "three kiens and five kas," it is understood that there will be three basic units with five timber trusses. Once this is determined then the matter of embellishment is left to the builder who will, without being told, work in the fashion of the day. In this manner the venture of building is reduced to the simple affair of placing an order with the builder under what may be described as a code number. It is unnecessary to say much about the topical interest to the West of this Chinese method of building. However, it still remains to be explained on what grounds a client may order a three or a five or an eight unit house. To the West, especially the modern West, one would assume that it depends on wealth. But this is not so in China.

It has been said at the beginning of this article that in China music has a social function in the state. The same is true of architecture. Throughout the dynasties, buildings have been meant to express social status. *Tou Shih Tsu Cheng*, an encyclopædia compiled about 1730, has many chapters mainly devoted to the various systems which throughout the dynasties have governed the relation of buildings to social position and dignity. To judge of this is the scholar's job, and the rôle of the scholar in the essentials of Chinese architecture is, as will be shown presently, much greater than the West imagines.

Only a few instances can here be given of how the scholar lays down the law of permitted architectural demands. In the T'ang Dynasty, for instance, it is stipulated that for any person in rank below the Prince and above the third class officer, a house should not have more than five kiens and nine kas (allowing for a veranda around the house) and that the lodge should not be of more than three kiens. Any person above the rank of the fifth officer should be entitled to build five kiens and seven kas, and so on. The commoners were only allowed three kiens and must not apply any ostentatious decoration.

In the laying out of cities, this rigid observance

of social laws is also evident. As far back as the Hsia Dynasty (2205 B.C.) a consistent principle was applied. The sizes of the cities varied in accordance with the rank of the feudal lord. A King was entitled to possess 1,000 li squares, a duke or earl 100, a viscount 70, a baron 50, and a commoner 100 mou, so that he would be able to support a family of nine. The disposition of the public buildings in the royal city reflects the same social and philosophical rigidity. In the middle of the city, we read, there should be the palace, on its left the Temple of the Ancestors representing the "way of humanity," on its right the Temple of the State representing the "way of the earth," in the front the royal courtyard representing "faith and loyalty" and at the back the market representing "profit." No good ruler should have his eye too much on profit.

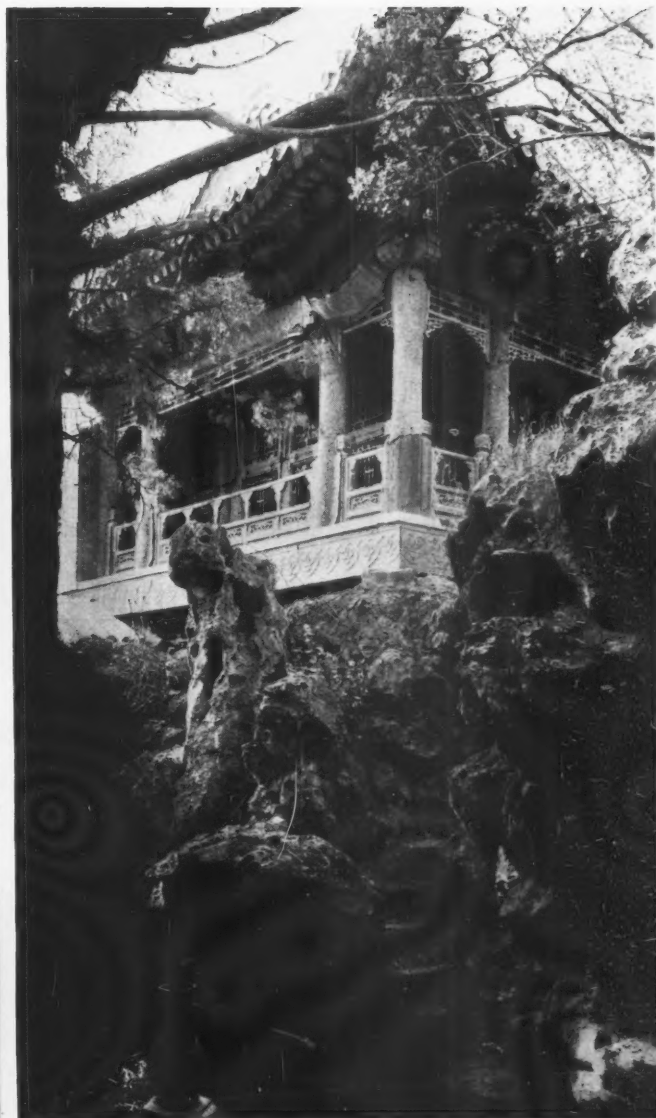
When it came to actual building, a gentleman of breeding would always erect the temple to his ancestors first, then the granary and only at the end his own dwelling. As soon as this order was upset, collapse menaced the individual, the nation and the dynasty. When it was faithfully kept, prosperity would follow. Ching Shih Huang Ti (210 B.C.), the builder of the Great Wall, is often said to have brought disaster to the dynasty he founded by his unprecedented extravagance in building. O Fang Kung, whose magnificence is now a legend, squandered an empire. He employed seventy thousand slaves to build a palace for his own enjoyment; his tyranny was forever cursed. "A saintly king," it was said, "must build according to propriety not magnificence." Frugality was the golden rule. *Tou Shih Tsu Cheng* has a collection of memoranda by famous ministers of the past to reproach their kings when they desired to build unnecessarily grand palaces. The technique of the memoranda is always to show the blessings of frugality supported by the enumeration of crises and disasters which have followed the evil of extravagance. Lavish building has thus never been officially encouraged. The effect of this policy may have been a slower tempo in the development of architecture in China than in the West, but it certainly is a triumph of philosophy over the frivolity of man.

Within these narrow limits of construction and convention, however, China found ample scope for a free and imaginative play of æsthetic powers. Where construction did not enter and convention had no say, within the walls of the house and in the seclusion of the garden, architecture achieved a new significance, if the West be prepared to include within the term architecture the art of interior adornment and the art of the garden.





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## THE ARTIFICIAL LANDSCAPE

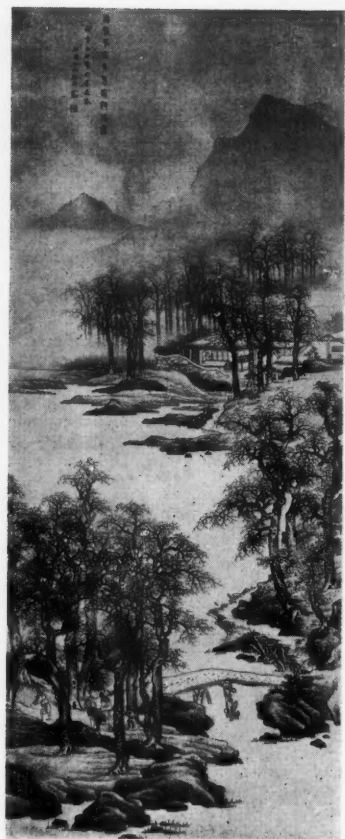
The pattern of Chinese life is made up of the formalities of Confucianism (the gentlemanly creed) and the informalities of Taoism. It is in the house, the standardized unit of the builder, that the demands of the former are satisfied. An ancestral shrine on the main entrance axis with seats on either side facing south for host and principal guest dominate the interior and dictate its manners. Not so in the courtyard and garden, where the cherished virtues of freedom and privacy obtain. Here the wayward and the casual have their place: the rockery and the grotto, the small cascade and the pool with fish offer those responses to a personality so steeped in a symbolic association with the elements. It is, perhaps, in the concept of the retreat that the English and Chinese landscapist meet on common ground, though in China a less ardent philosophy aided by a more congenial climate makes the concept a reality whereas in England it remained for the most part a charming fancy.

1, view from the T'uan Ch'eng, a circular mound with high walls in the Imperial City, Peking. 2, a pavilion in the Imperial City. 3, a rock garden in the northern part of the Imperial City. The painting above is by Wang Hsien of the Sung Dynasty.





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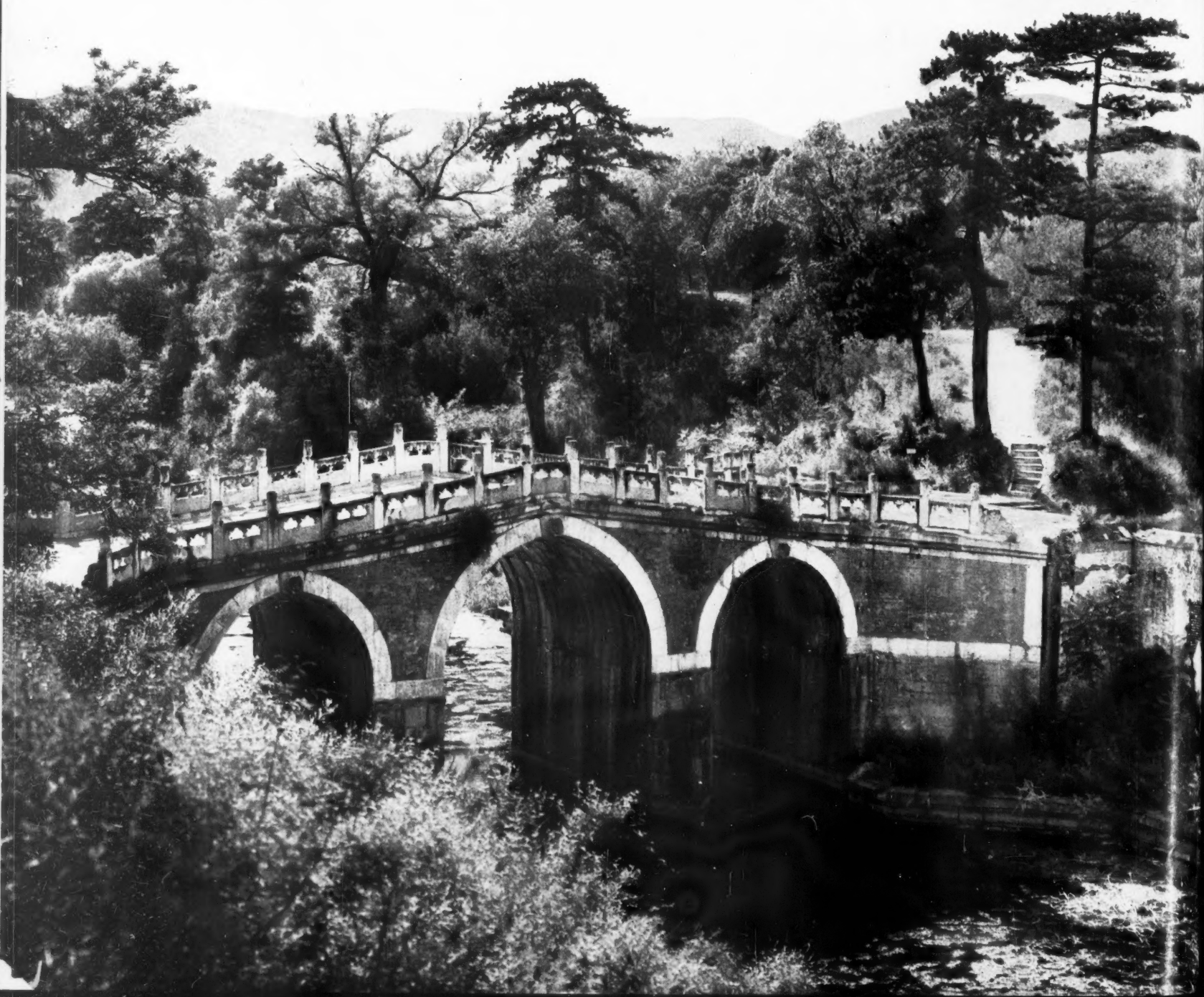


On the facing page : 4, canal skirting the back of the Summer Palace, Peking ; 5, park landscape, Peking. On this page : 6, Hsieh Ch'u Yuan, in the pleasure garden of the Summer Palace ; 7, a lakeside scene in the Nan Hai. The paintings reproduced beside the photographs show the close resemblance, in form and texture, between the Chinese artificial landscape and the works of the Chinese masters of landscape painting. But the former is not, in theory, "picturesque" in the same sense as its English counterpart, for the Chinese landscape gardener is not imitating paintings but

working in accordance with a recondite symbolism, deriving from astrology, which is only more fully developed in the ideal scenes of the painter. It will be noticed that all the views on these two pages contain water ; water, to the Chinese, is the tranquil, receptive Yin element, and should, ideally, be opposed to the hill, which represents the active, male Yang principle. The painters of the pictures reproduced are : (opposite, lower left) Chow Wen Ching, (opposite, upper right) Lu Hwan Cheng, (this page) Hsiang Kung Chang, all of the Ming Dynasty.



8, a walk on the north slope of the gardens of the Summer Palace. 9, bridge over the canal that skirts the northern slopes of the Summer Palace grounds. In China waterways are always a means of transport and never an obstacle and the ferry is regarded as the proper means of crossing them. Hence the fancifulness of the Chinese bridge, which is predominantly a landscape feature and not a utilitarian structure.





In both these fields superb achievements grace the cities and the countryside of China.

We say superb—and we mean of the highest aesthetic standard. However, once again it must be emphasized that aesthetics did not enter consciously into the creation of Chinese interior and exterior furnishing anywhere until a very short time ago. Layout was dictated and details determined by wholly different considerations—chiefly two, one religious and one secular, one pertaining to mysticism and one to humanism. Feng Shui, the astrology of siting, is discussed in a separate article following this. On the relation of literature and scholarship to architecture in China, I must enlarge a little more now.

Li Li-wen's exposition of his ideal house is a typical example of the Chinese attitude. Where he describes flowers, trees, rocks, a pavilion, groups of bamboos, a house, and drunken guests, he is not guided in what he says by his own personal whim but by his knowledge of literature and art. A house at the far end of a bamboo grove would to him probably be desirable because of its associations with the Eight Sung Sages and their retreat under the bamboos. Their story the later poets had sung and the painters dabbed on their canvases so often and so enchantingly that nothing better could be wished for by the educated than a house in the likeness of theirs. Again the rocks, pine trees and pavilion conjured up associations with past philosophers who sought solitude in the midst of an age of strife. These are only two examples from the vast store of familiar pictures living in the mind of a scholar who has read much and seen much. To him clients would go for advice, when they want to build a house and lay out grounds, and not an architect or garden-architect. In the ideal house literature, painting and living must all be one. This attitude still prevails to-day, as it seems to have prevailed from time immemorial. You can to-day find wealthy merchants of little education building a house on a tiny plot of land with a fish-pond the size of a bath tub and a mount barely big enough for a child to crawl up, and then name it, from the expressly written couplets of a friend of moderate scholarship, "The So-and-so Retreat," or "The So-and-so Villa by the Hill." And you can read on the other hand in books of the past how the philosopher and scholar instils the life that really matters into the work of the builder and the gardener. Take, for instance, *Dreams of the Red Chamber*, a novel depicting the life of an aristocratic family about 1680, and the chapters it contains on the building of the "Garden of the Great Spectacle." Very little is said about the making of the garden except that the owner having decided that he wants a house, some outhouses and a garden, sends for an old man called Wu, who apparently in less than one morning's time can cope with all the wishes of his client. Nothing then is said about the actual building. Finally, one day, all is completed and ready for inspection, whereupon the owner takes a party of his guests on a tour round the garden. Theirs is going to be a worthier occupation than mere building or supervising of building. The owner of the house has asked them to compose poems and couplets and to give names to the various spots of interest, including the various buildings within the garden. He tells his guests that "though there are many beautiful spots, many pavilions and houses" on his estate, "it can without names and appropriate poems hold no flowers, willows, hills and water of any character." So let us follow them and listen to their discussion on the qualities of the garden.

The party first arrives at the gate lodge which is of five kiens in a row. The roof is covered with

pantiles; the windows and doors are all carved with patterns in the latest fashion. The lodge and the wall are whitewashed giving a feeling of dignity and refinement. Passing the gate, the guests suddenly find themselves in front of a green hill screening off the view. Round the foot of the hill and on one side, there are a number of boulders through which a narrow winding footpath winds like "a sheep's gut" to the entrance of a tunnel. Here the party pauses to let literary associations rise. Some suggest names such as "The Piled Green" and "The Embroidered Rock" but they don't find favour. Nothing so florid should meet us right at the beginning of our perambulations. So the name chosen is more prosaic: "The Winding Path to Tranquillity."

Through the tunnel, the party then comes to a terrace surrounded by a balustrade of white stone. In front is a pond of crystal-clear water and at the back rocks "soaring sky high" with tall trees in great profusion. Through the branches appear the curved roofs of two pavilions like birds in flight. From the terrace the party crosses a bridge passing another pavilion in the middle of the bridge. The pavilions beyond the rocks remind the party at once of the wing-like pavilion described in the famous essay *An Episode in the Pavilion of a Drunken Old Man*, by the Sung poet Ou Yang Hsiu. However, the parallel is not perfect, for in the *Episode* no water is mentioned. But apropos the drunken old man and the presence of water in the scene before the eyes of the guests, one of them suggests another line by the same poet from his description of Hsien Tsu, the source of the river Sing Shansi. The second proposal is "Flowing Jade," which is what Ou Yang Hsiu calls the water of the spring used for the distilling of the famous Shansi spirit. Should the vista then be "Flowing Jade"? The name is objected to as too obvious and in rather bad taste because associated with drinking. So the end of the discussion is yet another name: "Sing Fragrance," passed as highly suitable because the word Sing can mean both the river and "flowing." A couplet is now composed on the spot to commemorate the beauty of Flowing Fragrance or River Sing Fragrance.

"Along the banks, the willow trees borrow the green of the three bamboo poles [the punt poles]."

"Over the opposite shores, flowers share the fragrance from one pulsation."

So the party journeys on enjoying the scenery, communing with the poets of the past and sharing with the painters the revealing beauty of nature. Here and there are rows of houses and scattered pavilions, and a shelter projects over the steep bank of the river. They seem to be there in order that men might stay to contemplate nature or to enjoy to the full the pleasure offered by the changing seasons. There is a "Snow Shelter" by the shore covered on both sides by tall bamboo shoots and with one side facing the water. From its windows one can angle under cover. It is called the "Snow Shelter," because the day after a heavy snow, when the whole world seems transformed into "white silver," a party is meant to go there to sit sipping hot wine and nibbling a piece of meat roasted over an open fire.

There is evidently a highly civilized and sophisticated art of living behind all this. The scholar is its soul. To appreciate it, you have to be of the class that knows its classics.

How comparatively insignificant the house in itself must be in such a system will be obvious. There was no compelling reason why it should not be standardized in design and very simple in equipment. "Confucius lived in a quiet place; a house needs no more than propriety." The

Sung scholar Lin Yu Shih in a famous passage praised a humble abode. He said: "Though my house was humble, my virtue was worthy. With my verandah green with moss and green light reflected from the grass plot into my room through the blinds, I could have laughter and talk with learned scholars and was safe from calls of the vulgar. I could play gently on my guitar and read without interference and without feeling tired—Chu-Ko Liang of Nanyang lived in a pavilion in Honan like this—the Master Kung would say this is not at all a humble abode."

Let us end with this passage and sum up. Chinese architecture is essentially the work of two persons: the scholar and the builder. What there is of creative work is the former's—his the social, his the religious and his the literary premises of building. The builder fulfils the needs analysed and formulated by the scholar. He fulfils them in a simple skilful way, but what he does loses its higher meaning if looked at on nothing but its own merits in the manner in which we look at Western building. To study the builder's work to the exclusion of the scholar's would be to study empty shells.

In present-day China, where most of the people smoke cigarettes, where you see jeeps dashing along the streets of Chungking, the problem to keep up the pace of the time is as acute as in any country. As far as architecture is concerned that means that an adjustment must be found between a tradition (a spiritual rather than a formal tradition) and a Western notion of architecture imported only some thirty years ago. It is evident that a country like China would lose far more than it can possibly win, if it were to adopt European thought and methods lock, stock and barrel, regardless of whether these foreign conceptions are served up with a foreign or a Chinese Renaissance dressing. No—the past thousands of years cannot have been spent in vain.

But how can a synthesis be found? One thing is certain. The building tradition which has been described has an immense contemporary value. If we can keep a sense of materials and of logical construction, the technical survival of our architecture should be secured. We may regret the somewhat arrogant indifference of Chinese scholars towards the builder. But after all their non-interference in matters of building proper may be a good thing at this moment. We may also regret that the builders of the past had no faith in progress as those of the West have had ever since Merovingian and Carolingian days. But that also has its advantages. Progress does not necessarily increase happiness. Maybe the Chinese builders were happier people than their brothers in Europe, practising a happy and tranquil art. These vital values are worth keeping. They are the scholar's share in architecture in the widest sense. It is due to him that China thinks of architecture in terms of landscape, that is of a good life, close to fields, close to hills and close to the water, where we may live humbly conscious of a vast universe, share our pleasures with all the great scholars and poets and painters of the past. A philosophy which teaches us not to outdo the little bungalow next-door nor to play up to the wealthier neighbour on the other side surely is as good a school of architecture as any. And, moreover, all these conceptions are indigenously Chinese.

So our way in my opinion should be to go on learning of "the Bamboo Retreat," the "Drunken Old Man," the "Western Lake" and so on and start sketching and working out designs inspired by them, remembering not to assert ourselves in any ill-mannered way. Perhaps—who knows?—one day we may thus find ourselves sane architects of a Chinese twentieth century.

# FENG-SHUI

The clue to the remarkable unity of Chinese civilization may be sought in the coherence and in the persistence of an intricate mesh of belief in the relationship of man to nature; an attitude of mind whose confident and widespread acceptance has maintained its integrity in spite of the incursion of western, or indeed any other dogmas of religion or philosophy. Within this context of the sun, the moon, the earth and the elements, their interaction and their influences, the major duality is expressed in the Yin-Yang principle, the female-male, earth-heaven (the antithesis may be, and is, extended to many spheres) whose deep roots in Chinese thought have in recent years been subject to the analysis of western psychologists. Not less, therefore, do auspicious influences govern the events of daily life—birth, marriage and so on being subject to acute astrological analysis—but also the siting and aspect of buildings are governed by the same natural influences. Feng-shui, wind-water, is the name given to this science of siting whose main purpose is to establish the yin-yang influences present in any given landscape so that the building may be auspiciously disposed. (The Chinese characters for yin-yang are on the right.)

FENG-SHUI is the astrology of siting. Its importance for an understanding of architecture and landscaping in China is immense. Yet hardly anything is known of it over here. Recent literature on Feng-Shui is in Chinese; of publications brought out in England there seems to be nothing more recent than a pamphlet by a philistine of seventy years ago, a missionary proud of his shallow enlightenment and condescendingly criticizing what he calls "simply a system of superstition." Still, E. J. Eitel's *Feng-Shui*, Trubner, 1873, gives a coherent account of the facts of Feng-Shui, and is valuable for that reason. THE ARCHITECTURAL REVIEW is greatly indebted to Mr. Weinberger for the loan of a copy of the rare little book.

"Feng-Shui," Mr. Eitel says, "is supposed to teach people where and when to build a tomb or to erect a house so as to insure for those concerned everlasting prosperity and happiness." It is based on very ancient wisdom, but received the form under which it is still considered by the pious and cautious to-day from Ch'u Hsi and other scholars of the Sung Dynasty (A.D. 1126-1278). It is a direct outcome of Chinese cosmology and astrology—different in many ways from the cosmology of the Orient and the Greeks and the astrology of Babylonia, the Arabs and the Middle Ages and yet, in other obscure ways, it seems related to the West. Often the terms are strange, but the conceptions behind them are familiar to those who know of oriental mystery cults.

"According to Ch'u Hsi there was in the beginning one abstract principle, called the absolute nothing, which evolved out of itself the great absolute. This . . . great absolute is the primordial cause of all existence." Its breath, the breath of nature, is called Hi. When it began to breathe or expand it created the male principle, or Heaven. When it contracted again for the first time it created the female principle, or Earth. Since then this breathing out and in of nature has continued without cessation, and has produced men and animals, vegetables and minerals. It is pulsating in everything to this day. Its creative work, however, was not arbitrary. It followed fixed and immutable rules. These laws of nature are called Li and existed prior to the first issuing of the vital breath. Hi and Li are hidden from us, but can be

approached by the close consideration of mathematical principles demonstrable in the form of charts and diagrams. Su, or numbers, is the word for the numerical order of the Universe. Finally, there are the outward forms of nature as we see them. Their name is Ying.

The Chinese system of natural science consists of Hi, Li, Su and Ying. It underlies Feng-Shui. Astrology is the science of the influencing of our fates and fortunes by celestial bodies. The sun and his course as marked by the twelve zodiacal signs, and the moon and her twenty-eight abodes or constellations along the ecliptic are as significant in Chinese as in oriental and western astrology. Then there are the five planets and the occult virtues ascribed to them. Moreover, the seven stars of the Great Bear and another set of stars belonging to Sagittarius, called the Nine Stars of the Bushel, have great importance. The principal agents through which the stars act are the five elements: wood, fire, earth, metal and water—corresponding to the five planets: Jupiter to wood, Mars to fire, Saturn to earth, Venus to metal, and Mercury to water. Again wood is related to the east, fire to the south, metal to the west, and water to the north, while earth stands in the centre between the four cardinal points. Or alternatively wood is related to the spring, fire to the summer, metal to the autumn, and water to the winter. But earth rules during the last eighteen days of each season. Moreover, the seasons are the outcome of the interaction of planets and elements with the six forms of atmosphere in which the breath of nature manifests itself: cold, hot, dry, moist, windy, fiery. Therefore the twenty-four breaths of nature are another term for the twenty-four seasons. "The breath of nature allied to the element wood, for instance, and guided by Jupiter, produces rain; combined with the element metal and ruled by Venus, the breath of nature produces fine weather; joining the element fire and influenced by Mars, the breath of nature produces heat; supported by the element water and ruled by Mercury, the breath of nature produces cold; and with the help of the element earth and influenced by Saturn, it causes wind."

To illustrate this whole complex system of influences and to make it serviceable for practical geomantic purposes diagrams were worked out,

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first a set of four like this:—

== two parallel lines, representing the great male principle.

== two parallel lines, each broken in two, representing the great female principle.

== a line broken in two, with one parallel line below, called the little male.

== one unbroken line, with a parallel line broken in two below, called the little female.

Then a combined set of eight, and finally with slightly different premises a set of sixty-four were worked out, originally, it is said, by Wen-wang, the supposed founder of the Chou dynasty. For handy use these sixty-four formulae have been combined in the shape of a compass with eighteen concentric circles, with a magnetic needle in the centre. Here our worthy missionary hastens to say that the use of the magnet is not dictated by "the slightest empirical knowledge of the fact, that a freely suspended magnet indicates by its movements the inclination, declination and intensity of the magnetic currents of the earth."

Regarding the eighteen circles, the outer or eighteenth circle is "divided into twenty-eight portions of unequal size, on each of which there is the name of one of the twenty-eight constellations through which the moon passes in her course along the ecliptic, with the number of degrees each constellation occupies. This circle therefore represents the moon's orbit, and its use is to determine not only the lunar influences generally but also the influence which each particular constellation is supposed to exercise on any given spot.

"The next, seventeenth, circle represents again the ecliptic, but divided into three hundred and sixty degrees, of which some are marked as lucky; whilst on the next, sixteenth, circle the successive odd numbers of three hundred and sixty-six degrees are marked, in twenty-eight portions corresponding to the twenty-eight constellations of the seventeenth circle, thus enabling the geomancer to pronounce with regard to every inch of ground and with reference to every day in the year whether the female or male principle prevails here, for the odd numbers represent the male, the even numbers (left blank) the female principle."

The fifteenth circle is divided into sixty portions and "intended to illustrate the influence of the five planets in their relation to the five

elements: metal, wood, water, fire, earth. These five terms are seriatim inscribed on the circle in different combinations, now destroying each other, then again indifferent to each other, then again producing each other, and so on."

The fourteenth circle "is formed by two concentric lines of characters divided into sixty portions. The inner line of characters gives thirteen different combinations of the ten heavenly stems, so arranged that each character signifies at the same time a certain element and either an even (female) or uneven (male) number. . . . The corresponding outer line of characters, divided into twelve spaces, subjoins to every five characters of the inner line one of the twelve zodiacal signs five times repeated. Consequently each of the twelve divisions of this circle contains on the outer line one zodiacal sign placed in conjunction with five different elements (or planets) on the inner line, but in every zodiacal sign the arrangement and mutual relation of the elements (or planets) is different."

The thirteenth circle "in sixty divisions gives forty-eight characters, referring each to a different symbol of those famous sixty-four diagrams of Wen-wang mentioned above. But of these forty-eight different diagrams there are six which go to form the set of eight diagrams, viz., earth, ocean, fire, thunder, wind and mountains, and which are here given twice, in different locations; six others, not belonging to the set of eight diagrams, are each given twice side by side. For the explanation of these forty-eight diagrams the geomancer resorts to the table given in every calendar, where each of these diagrams is given and the lucky and unlucky days (for geomantic work) pointed out.

"The next, twelfth, circle is divided into twenty-four divisions, each of which is subdivided into five compartments. The second and fourth compartments in each of the twenty-four divisions have a double row of characters inscribed all round. The inner line of characters gives alternately through each division, now the two symbols for fire (ping-ting)—which signify also the numbers three (male) and four (female)—and then the two symbols for metal (kang-sin)—or the numbers seven (male) and eight (female)—repeated twice in each division; the series being ping-ting ping-ting, kang-sin kang-sin. In the corresponding outer line the twelve terrestrial branches or signs of the zodiac are given below the above-mentioned symbols in twelve divisions, each division having one zodiacal sign four times repeated in identical characters."

The eleventh and the eighth circles are identical, "only the characters inscribed on them are so arranged that, for instance, the symbol designating due North is on the one circle to the left, on the other to the right of the line which runs due North between them. Now, on both these circles, divided in twenty-four divisions, are inscribed seriatim one or other of the twelve branches, alternating with one or other of the ten stems (but omitting the two stems which designate earth), whilst after every five of these characters



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one of the following four diagrams (taken from the set of eight diagrams) is inserted: the diagrams for heaven, earth, mountains and wind. This circle therefore combines the twelve points of the Chinese compass, with simultaneous reference to the elements—wood, fire, metal and water, to the planets—Jupiter, Mars, Venus and Mercury, and to the four geomantic principles—heaven, earth, mountains and wind."

The tenth circle gives "the minor divisions of the compass. It is divided into sixty spaces, on which, however, not only the bearings of the compass are inscribed, but also the bearings of the aforementioned ten heavenly stems and four geomantic principles."

With this circle corresponds the ninth "which gives likewise in sixty divisions two concentric rows of characters. This circle with its characters is identically the same with the fourteenth and the fifth, only the inscriptions on the three circles are in different positions, so that, for instance, the first character of the fourteenth circle (inner row) is nearly East, that of the fifth circle nearly E.S.E., whilst the first of the ninth circle is between them."

On the eighth circle see above (eleven). The seventh circle is divided like the eighth and eleventh "into twenty-four divisions, each division representing one of the twenty-four solar terms or twenty-four periods corresponding to the day on which the sun enters the first and fifteenth degree of one of the zodiacal signs. This circle is therefore a miniature calendar." These twenty-four seasons being, however, not only under the influence of the sun, but also of the elements and the planets, the sixth circle co-ordinates with the seventh two elements and planets (Mars and Venus), and the fifth all five.

The fourth circle "is divided into twenty-four equal parts, on which are inscribed—(1) the twelve zodiacal signs, the uneven numbers being marked red as peculiarly auspicious, (2) eight of the ten celestial stems, viz., two characters for the element

water, two for wood, two for fire, and two for metal; (3) four symbols belonging to the eight diagrams, viz., heaven (marked red), earth (marked red), wind and water. This circle is essentially the same as the eighth and eleventh, and their identity is made still more prominent by the equality of breath of space and size of characters. The only difference in these three circles is that the characters are placed in different position, indicating more prominently the exact line in which the influence of each symbol proceeds.

The next, third, circle joins to the twelve zodiacal signs those nine stars of the northern bushel which we mentioned above. They are arranged here in twenty-four compartments, one, called the breaker of the phalanx, occurring three times; three others, called the military star, the literary star, and the star of purity, each four times; three others, called the avaricious wolf, official emoluments, and the wide door, occur each twice; and the remaining two, the left-hand assistant, and the right-hand assistant, each once.

The following, second, circle gives, in twenty-four divisions, of which, however, every alternate one is left blank, (1) the diagrams for heaven, earth, mountains and wind, (2) eight heavenly stems in couples, of which each character refers to a different number element or planet."

Finally the innermost circle "gives in eight compartments the names of eight zodiacal signs: Leo, Gemini, Sagittarius, Capricorn, Pisces, Cancer, Virgo and Libra."

This bewildering multitude of constellations and combinations has the most immediate bearing on the Feng-Shui of any tomb or house. The human being, we are told, consists of the expanding energy of heaven and the contracting energy of earth. When a human being dies the one returns to heaven, the other to earth to live on there. So our ancestors are omnipresent in heaven and earth, in planets and elements; invisible but real and influential.

The selection of the spot for a tomb or a house is made with a view to

securing tranquillity and happiness for the dead and the living. What has to be watched with the utmost care is the position of a site in relation to the male and female, favourable and unfavourable currents in the earth. The male current is Azure Dragon, the female is White Tiger. Azure Dragon must always be in the east or to the left, White Tiger in the west or to the right of any place supposed to contain a luck-bringing site. The first business of the geomancer in looking out for a propitious site is, therefore, to find a true Dragon, and its complement the Tiger, both being discernible by elevations of the ground; for elevations always indicate a pulsating of nature's breath. "Dragon and Tiger are constantly compared with the lower and upper portion of a man's arm: in the bend of the arm the favourable site must be looked for. In other words, in the angle formed by Dragon and Tiger, in the very point where the two magnetic currents which they individually represent cross each other, there may the luck-bringing site, the place for a tomb or dwelling, be found. I say it *may* be found there, because, besides the conjunction of Dragon and Tiger, there must be there also a tranquil harmony of all the heavenly and terrestrial elements which influence that particular spot, and which is to be determined by observing the compass and its indication of the numerical proportions, and by examining the direction of the water courses."

Generally speaking, on ground where male elevations, which means boldly rising elevations, prevail the best site is on a spot with female characteristics, whereas on gently undulated or female ground one must look for a male spot. But the most favourable prognostics belong to a place where male just changes into female. In such places, however, male should dominate over female, preferably at a rate of three to two. If female prevails, malign influences will be found at work. Worse still is a site where Dragon and Tiger are both absent, that is on perfectly monotonous ground.

Now going into details, the geomancer will be able to see the Dragon and the Tiger in the hills, complete with their trunks and limbs, veins and arteries. The most intense natural breath will be found where the Dragon and Tiger are closely intertwined, and then as near as possible the Dragon's waist. For near the extremities the breath of nature gets scattered. Also straight lines of hills, a straight stretch of river, a straight road leading towards house or tomb or a straight railway embankment in its vicinity tend to scatter the vital breath. An open site altogether is for the same reason unpropitious. It should be sheltered by hills, and have winding lanes and a tortuous river. If hills are predominant, the tomb or house should have a hollow to stand in, if valleys surround the site, a mound must be looked for. Detached rocks and boulders are dangerous, unless screened and shaded by bushes and trees.

There are astrological reasons for all these prescripts of landscaping. These have here been summed up very briefly and inadequately from the Rev. E. J. Eitel's brief and inadequate treatise. But what makes them, or rather their actual aesthetic results, so remarkable is the fact that they all combine to produce what we would call a picturesque scene. A site at the intersection of hills, with as much contrast of bold and gentle as can be found, with serpentine lines of ridges, lanes and rivers, with trees and bushes—it is that very vision of the Chinese garden that caused Sir William Temple's surprise late in the seventeenth century and Chambers's dubious enthusiasm in the middle of the eighteenth.

How then are astrology and aesthetics bound up with each other? Do we admire the accidental outcome of astrological considerations, or did astrology in the remote past label (and prove) certain situations as favourable because subconsciously they had been recognized as aesthetically satisfactory? The question must, for the time being, be left open.

was prevalent through the length and breadth of the country. This new spirit, more evolutionary than revolutionary, led to a new conception of what the nation's first city should look like. No longer were "foreign" styles the ambition of the Government, but a revived "palace style." The forthcoming official debut of this Chinese architectural Renaissance took place in Peiping in 1925, when in the regulations governing the competition for a new National Library it was stipulated that the style to be adopted was to be that of a Chinese palace. There were already, it is true, before the Peiping Library, many examples of a superficially similar style to be found in Chinese University buildings, but these were, as Prof. Liang Shih-Cheng said, nothing but "foreign buildings with curved roofs put on." The Library, though designed by an American architect, shows a more sympathetic understanding of Chinese architecture and is undoubtedly a notable example of recent trends.

The most important building scheme carried out by the National Government in Nanking in the first few years of its administration was the completion of Dr. Sun Yat-Sen's Mausoleum at the Purple Mountain near Nanking. It was designed by the late Li Mei-Ch'ê. Prof. Liang Shih-Cheng's comment on it is that "with all

## Recent Architecture in China

IN China, the conception of architecture as an art in the Western sense followed on the introduction of occidental styles into the cities about the time of the 1914-18 war. The Republic was still in its infancy. But a new nation was emerging from the decadent rule of the Imperial dynasty. It is understandable that, stimulated by this new spirit, young China should have felt urged to discard whatever was archaic and to welcome everything new and likely to help the nation in coping with so changed a situation. What was left behind appeared a heap of old rags from which no salvage was deemed possible. So we chose to start all afresh. Since the "new" must come from the West, the period of "modernization" was also the period of "foreignization"—to use the popular term of the day. A "foreign-styled" house was the coveted possession of the wealthy. Public buildings in foreign styles were a sign of enlightenment.

Students began to go abroad to find out about Western achievements. As regards architecture

that implied not only the study of Western styles in Western art schools and academies, but also a total change in the attitude to architecture as such. Architecture as an art, not as a trade, came to China at the moment, and as a part, of foreignization. This explains the paradoxical fact that the beginning of an interest in architecture in China coincides with a complete eclipse of creative architecture. Buildings by young Chinese architects were soon as inappropriate and alien as those designed by Westerners. The consequences were sad but unavoidable. The first outcome of a revolution will always be chaos. The architectural chaos lasted indeed just about as long as the civil wars after the revolution. The attainment of architectural consciousness had to be paid for as dearly as the birth of the nation.

The parallel between the recent development of Chinese architecture and Chinese political history is surprisingly close. When the Kuomintang succeeded in unifying the country and made Nanking the capital in 1928, a true national spirit



due respect for the late Mr. Li's great industry and imagination, his design still shows some lack of understanding of Chinese architectural principles." However, even if Li had applied still more scholarship to the execution of his work, would it really have been possible to recapitulate the feeling which is in the tomb of Ming Tai Tsu in the same neighbourhood? Just look at the vast flights of steps and the formal planting of trees. Surely they derive directly from occidental classical monumentality and are wholly alien to our traditional conception. The Ming Tomb, on the other hand, although with its simple and unassuming forms it is far less imposing at first sight, has a quiet dignity and rightness lacking in the modern work. It is approached by a broad avenue paved with large flagstones and flanked on either side by the statues of armoured warriors and ministers in full court dress. At the top of the avenue is a group of buildings laid out according to the requirements of ceremonies. The tomb is erected at the bottom of the hill in the form of a mound over which pine trees grow in great profusion. While this Ming Tomb is hidden away among the trees in the Purple Mountain, Dr. Sun's Mausoleum stands out boldly, trying to dominate the whole of the scenery. It is really no more Chinese than a Gothic Revival church by Goodwin or Barry is Gothic.

In 1928, a plan for the development of Nanking was prepared under an American architect, Mr. Murphy. Although very little has been heard of this plan, we can form an idea of the shape of things to come from some perspectives prepared by a Chinese architect working with Murphy. One of these perspectives shows a traffic crossing alarmingly like peace-time Piccadilly Circus dressed up in Chinese clothes as tawdry as a music hall mandarin's. Maybe the plan will work well, but spiritually and visually the idea of a pseudo-Chinese capital of China is most incongruous and depressing.

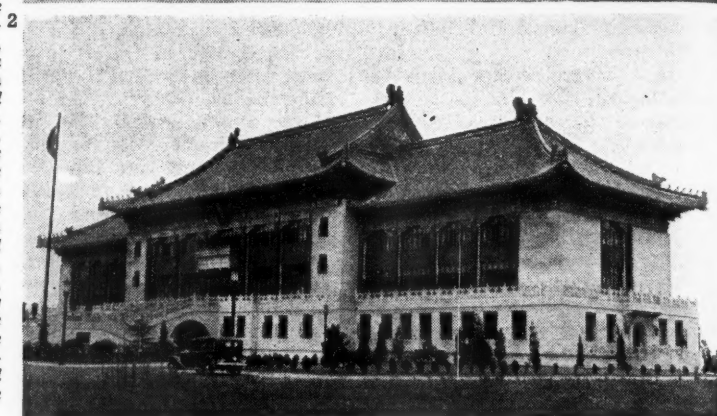
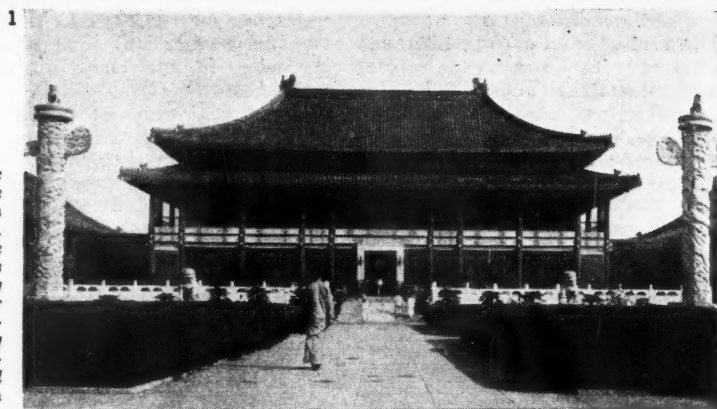
In 1930 another page was written in the annals of Chinese architecture when the Greater Shanghai Plan was worked out. The finally approved plan was chosen from an open competition won by a Chinese architect Chao Sing. Work was begun the next year. Among the public buildings erected in the first year was the Mayor's Building. It is, needless to say, in the style now popularly known as "Chinese Renaissance." The City Planning Commission gave a number of reasons for its adoption.\* The Mayor's Building, being the most important municipal building in the City

\*Report on the Building of the Civic Centre of Greater Shanghai, 1934, page 11.

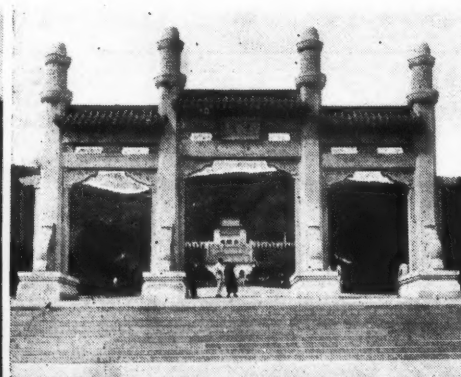
The impact of the West on Chinese architecture has brought with it the emergence of what had previously been unknown in China—the architect. This has meant the imposition of the individual on a tradition which was essentially anonymous, governed by principles which offered no scope for the individual and to which the self-assertiveness of the architect could only have been abhorrent. It is not surprising that the more successful modern buildings which keep within the older tradition are those which are most scholarly and assiduously imitative. The National Library, Peking, 1, is a modern building which shows a just appreciation of tradition though the vertical emphasis is excessive and the doorway an unhappy insertion. 2, the Municipal Hall, Shanghai, another scholarly attempt, but here the architect has sacrificed the significance of the terrace-platform and inserted an incongruous ground storey. 3, the Public Library at Wuchang, an unfortunate attempt to blend east and west. 4, the tomb of Dr. Sun-Yat-Sen, the founder of the Chinese Republic, at Nanking; a vast amount of masonry coupled with a wholly un-Chinese treatment of the vista. 5, the science building at Canton University; excessive decoration and an occidental treatment of traditional Chinese features. 6, a bank at K'unming.

and the centre of interest for visitors from home and abroad, should, they said, employ an architectural style representative of Chinese culture; the use of a foreign style would make a laughing-stock of China. Moreover, only a style characteristic of the nation's character could inspire national spirit, while buildings designed in European or American idioms (such as those recently put up for commercial purposes at Shanghai) could only do damage to national development. Besides, the City Planning Commission added, most of the world's great structures cost millions to build; Shanghai, limited by its financial difficulties, could not hope to build on a scale to rival with them in magnificence. These reasons may be regarded as typical of the "Renaissance" mentality.

Shanghai's Civic Centre is a large formal garden, strictly symmetrical, with various buildings of completely unrelated design lined up along its



3,4



5,6



fringe. Its sources are obviously American. But whatever the functional soundness of such layouts in the United States, in China they are nothing but abstract patterns devoid of any real meaning. They have nothing in common with the administrative centres in ancient cities which were based on their grouping of roads and buildings, on the ceremonies, rites and manners of the times responsible for them. The old Chinese planning patterns were arrived at by regarding buildings as an expression of a social order. The new American pattern in China is only an empty shell, pretty though it may be. The result of such socially and nationally unsound individualism can be but chaos.

Of the style of buildings in the Civic Centre, the Mayor's Office is certainly an outstanding example. The design seems to consist of the three principal parts of ancient Chinese structures: the platform, the frame structure of the main story, and the roof. But the architect, as anxious to adopt a traditional style as he was to meet modern requirements, decided to cast to the winds all the logic of the past and be satisfied with appearance instead of principles. The platform in ancient buildings is a solid base upon which the light frame structure is erected; it gives the feeling of security to the superstructure and also provides an interesting contrast between strength below and lightness above. In the Mayor's Office, on the other hand, the platform with its numerous windows is not really a platform at all but only a European ground floor in a threadbare disguise. Admittedly, the offices needed light. But the architect's compromise between this contemporary need and the basic composition of the national past is of the most superficial nature. The result is neither a true continuation of the cultural heritage nor a satisfactory expression of the contemporary spirit.

These Shanghai buildings and plans are among the most characteristic examples of the architectural spirit of about 1930. Then came 1937, and China found herself faced with an aggressive and blood-thirsty enemy. No consistent building could go on, while the good earth of China was being scorched. Architectural activities had to be suspended for the time being. These mournful years, unproductive of building, were, however, productive of thought, so that one may reasonably look for most important developments from the future of Chinese architecture.

CHARLES OHEN



# An Englishman looks at Chinese Painting

by Sir Kenneth Clark

EUROPEAN scholars have learnt more facts about the history of Chinese art than were ever known in China until the adoption of European methods. But in spite, or perhaps because of, this scientific approach it would be unwise for any European to claim that he understood Chinese painting or could appreciate its subtleties. The series of obstacles is almost insurmountable. First of all there is our antique inheritance of abstraction, analysis and logic. Whether these abstractions are based on measurement and experience, or whether they are based on the assumed dictates of a higher source we are equally at pains to arrange them in a logical order; and we cannot escape the old truism of art-history, that Euclid's geometry has crystallised on the Acropolis and that the Gothic cathedrals are scholasticism in stone. The Chinese, as their written characters show, have no love of analysis, are not interested in comparing measurements and achieve unity by instinct rather than by logic. In consequence the means by which western man builds up his pictures into orderly compositions—the pyramid, the open square, the contrasted arcs and rectangles—are meaningless to the Chinese.

Then there is the obstacle of symbolism. True, western painting has, in the past, contained more symbolism than we today can interpret. It is only recently that the symbolic meaning of the most famous monument of European art, the Sistine ceiling, has been recognised and expounded. But that symbolism was of an intellectual and quasi-historical kind different from the instinctive and apparently gratuitous identification of certain natural objects with moral qualities which underlies much of Chinese painting. Why should plum, orchid, bamboo and chrysanthemum be thought of as "the four gentlemen"? Why should bamboo in particular be revered as a symbol of gentleness and meditation? It would indeed be pleasant to feel like that about bamboos, but unfortunately

our association with those rather dreary plants may be different—may, for example, connect them with a derelict seaside resort—and no amount of intellectual effort will enable us to appreciate the full meaning of the Chinese paintings in which they appear.

The extreme traditionalism which invests bamboos and orchids with certain qualities also controls the ways in which they are painted. In reading the history of Chinese art we are constantly finding references to artists, like the Emperor Hsuan Tsung, who have invented a new stroke for representing bamboos or a new way of painting orchids. We read of the seven ways in which rocks can be painted, and five ways of drawing trees, and we are bewildered by a formalism very different from our notion of painting, though not unknown in some of our other arts—the ballet for example, or the classic acting of the *Comédie Française*.

This formalism of stroke reminds us of another important fact about Chinese painting, its original connexion with writing. Here, perhaps, is the greatest of all its differences from the painting of Mediterranean Europe, which was originally connected with architecture and sculpture, in the decoration of buildings. The Chinese view is expressed by the famous Yuan painter Chao Meng Fu, who said "Painting and writing are fundamentally the same; to paint a rock is to write in the Fei-Pei style, to paint a tree is to write in the Chou style. If you want to write bamboos you ought to be familiar with the eight styles of calligraphy." This merging of Chinese painting into writing increases its symbolic character, for word, pictogram and symbol are intimately connected; and it adds another element which is almost incomprehensible to the European eye—the element of calligraphy. In spite of Mr. Chiang Yee's admirable book on the subject it seems to me doubtful if many Europeans will ever be able to distinguish the rudiments, much less the refinements

of this exquisitely refined art. For myself, I must confess that my efforts to distinguish between good and bad calligraphy have led to nothing but a little discreet merriment among my Chinese friends; as indeed is inevitable, since I do not know what all but a very few of the characters mean. In European art what makes the pen line of Leonardo or Rembrandt beautiful and significant for us is not simply its rhythmic life but its responsiveness to the sensibility of the painter's eye. The rhythm of line expresses the character of the thing contemplated as well as that of the painter's own inner life. But in Chinese calligraphy the factor which limits the artist's personal rhythm is the ancient tradition underlying the formation of each letter; and we can no more expect to feel that than the Chinese can expect to feel all the rich and ancient verbal associations which give significance to a passage of Milton.

Yet in spite of all these difficulties I cling to an obstinate conviction that the arts are one; and that if I can feel the beauty of a mask from the Congo made by a witch doctor with whose mental processes I have little in common, I can appreciate pictures by the contemporaries of Po Chu-i, whose poems are far closer to my own feelings than are those (for example) of Lamartine or Byron. I believe that certain qualities of greatness or triviality will betray themselves in the touch of a brush, however remote and austere the formalism of the stroke may be; and that certain aspects of nature strike at memories older and more universal than the oldest symbols.

I will therefore venture to say that graceful and harmonious as Chinese figure paintings are, it is in landscape that their genius has found its true expression. Their discovery, in the early Tang period, that the love of nature was an end in itself and that wisdom and peace could be found in the contemplation of mountain and stream must be considered one of the triumphs of the human spirit, like the monotheism of the Jews or the Renaissance discovery of the individual. And it is, of course, in the landscapes of western art, and especially in the drawings of Claude and Rembrandt, that we first find true terms of comparison with Chinese painting. Technically the likeness is obvious; a line of great calligraphic vitality, a few accents, one or two transparent tints, and the white paper does the rest. Yet fundamentally there is a great difference between them—a difference as profound as that between Rembrandt's tragic,



An album painting in ink on paper, signed by Chang Feng, from an album dated 1873.

humanly striving character and the calm, demure and gently tipsy existences of the Chinese painters. In Rembrandt's drawings there is a shock of surprise, of excitement, at the scene he is depicting which a Chinese artist would have thought slightly vulgar. Everything in Rembrandt is felt afresh; everything in Chinese art makes polite reference to the feelings of some revered predecessor. For this reason it is Claude, with his strong literary and allegorical emphasis, who is nearest to the Chinese spirit. Claude was and has remained the gentleman's artist; and I am made bold to use this unfashionable word because for 2,000 years the Chinese attached considerable importance to the concept of the *chün-tzu*, a term implying precisely those qualities which Castiglione, Lord Shaftesbury and Dr. Arnold would have attributed to the word *gentleman*.

Although Claude's drawings from nature with their free, cursive style and subtle blots of tone are similar to Chinese painting in style, they are less close in spirit than his more formal compositions. I suppose that in looking at those grave, laborious Claude drawings of the Roman Campagna with their ancient ruins, stone-pines, goats, groves and fountains—all the furniture of an ideal rusticity which has enchanted the poets from Theocritus and Virgil, to Milton and Keats, a cultivated man is tasting the same pleasure as does a Chinese connoisseur in looking at the work of Ma Yuan or Hsia Kuei. I must admit, however, that Claude's drawings are sometimes deficient in the quality of Chi-Yung Shen-Tung, owing to the lack of rhythmic vitality in his line: though this, as a Chinese aesthete would recognise, arises from an almost too gentlemanly reticence, rather than to any weakening of hand.

The mention of Claude recalls me to my title; for Claude in the past was, above all, the English gentleman's artist; and I believe it is no accident that a painter with



Fields in Flood, by Thomas Girtin. A small watercolour (in the British Museum) which is astonishingly close in mood and technique to the Chinese painting at the top of the page.



such deep affinities with Chinese art should have been so influential and so much beloved in this country.

In its origins English painting was not connected with architecture but with book illustration. From the tenth to the twelfth century our illustrated manuscripts have a freedom, a passion, an expressive force transcending anything on the Continent. Compare two tenth century drawings, one English and one continental, deriving from the same source (for in the early Middle Ages a few late classical manuscripts were sources of form and iconography as classical sculpture was in the Renaissance and seventeenth century), and one is aware that the continental drawing is conceived plastically, executed in solid colour; the English drawing is completely linear. The continental drawing is the ancestor of Cézanne, the English drawing of Blake. Such claims of remote lineage may seem fanciful,

position of the English is no historical accident. Like the Chinese we live in a country of mists; and like them we have no passion for logic. Our minds move by synthesis, and we have preferred a medium in which instinct plays a greater part than intellect. Furthermore, our instincts have always been deeply affected by our love of nature. I need not dwell on what is, perhaps, the most familiar of all our national characteristics—nor recall how this love of nature is apt to take poetic or symbolic form: Renan's *Poetry of the Celtic Races* and Matthew Arnold's *Study of Celtic Literature* are often in our minds when we compare Chinese art and literature with our own. But by the time our school of landscape painting had come into existence the wildness of Celtic communion with nature had grown into a quiet, sensitive contemplation, the mood, shall we say, of Cowper's letters or the less scientific pages of Gilbert White. In the same way the contorted clouds and animals of the early Chinese bronzes dissolved into the mists and tame haers of Tang painting; and as we read Po Chu-i's wistful elegies on the changing seasons, it is hard not to picture him clad in dressing-gown and night-cap seated at an open window in Olney.

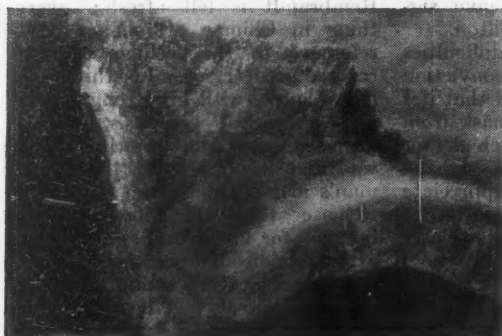
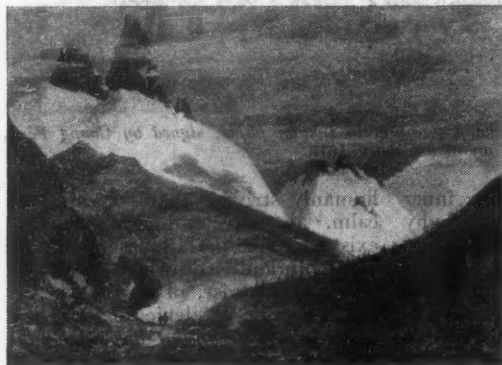
For a short time English landscape painting even had some of the formalism of Chinese. As we read the numerous books on the Picturesque published towards the end of the eighteenth century, with their instructions on the grouping of cows, the placing of trees and the different ways of drawing rocks, we are constantly reminded of the Chinese theorists of a thousand years earlier—until we turn to the illustrations and see what poor stuff the picturesque recipes of Gilpin and Dr. Monro produced. A formalism which suited the subtle

and acquiescent Chinese spirit was merely cramping to the cruder and more adventurous Englishman, and so was only practised by mediocrities to whom rules were a necessity. Yet this formalism, by acquainting English artists with the pictorial architecture and the quiet poetical spirit of Claude, provided a framework which was never wholly abandoned; and the literary Picturesque produced at least two artists worthy of comparison with Chinese—Alexander and John Robert Cozens. It is an illusion of provincialism to think that Alexander Cozens was a great artist—compared with Rembrandt he is not even second rate; and so it may seem rather insulting to compare him with Ma Yuan, Tung Yuan and the other great painters of China. Yet with his limited media of expression Alexander Cozens is a serious, even a grandiose artist. Like the Chinese he was an amateur, romantically conscious of a painter's high

calling, but delighting in ink games and the animation of blots. He even shared the Chinese passion for categorization, classifying the species of heroic landscape. Naturally his calligraphy is very rough and experimental compared with that of a fine Sung painting;

in those ancient pines. It was in this mood that the artists of Southern Sung meditated upon their subjects, and their work differs from that of John Robert Cozens chiefly in their greater intimacy with the forms of natural objects.

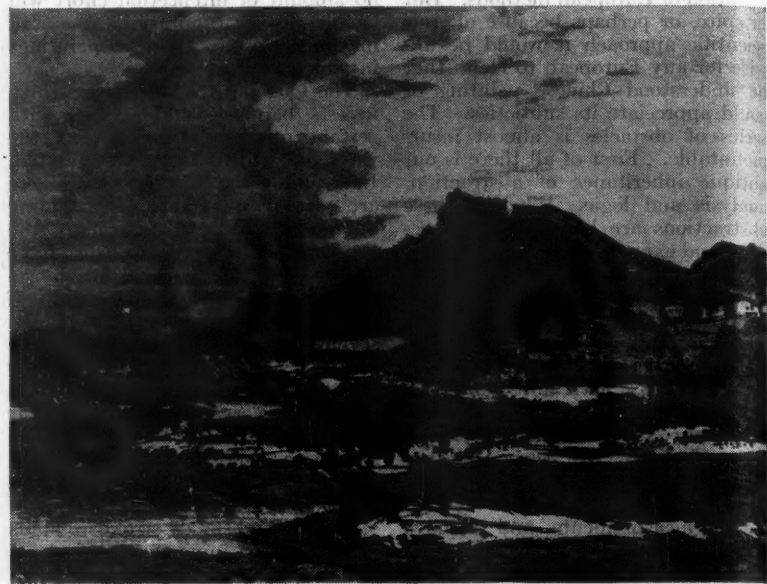
Our literary landscape painters of



Upper figure, *Between Chamonix and Marigny*, by John Robert Cozens, whose watercolours are less Chinese in technique than those of his father, Alexander, but even more akin to Sung paintings in mood. Lower figure, *The Upper Fall of the Reichenbach*, by J. M. W. Turner, Sung or Yuan in almost everything except colour, but possessing a dramatic intensity utterly un-Chinese.

but no one looking through the whole of English art can fail to be struck by its linear character, which even survives the institution of oil painting, a medium adopted precisely in order to avoid linearism and achieve the maximum of continuous modelling. In fact many of our most gifted painters have done their best to avoid the oil medium. Cozens, Girtin, Blake, Palmer practically never used it; Cotman's oils are rare; Turner himself was happier in watercolour. We have sometimes felt vaguely ashamed of our lack of sympathy for a medium which is supposed to have more important and valuable results (hence the popular phrase "he's no oil painting"); but we should take comfort in Blake's phrase "watercolour is the Englishman's fresco," and confidence from the fact that for 2,000 years the great school of Chinese painting used nothing else.

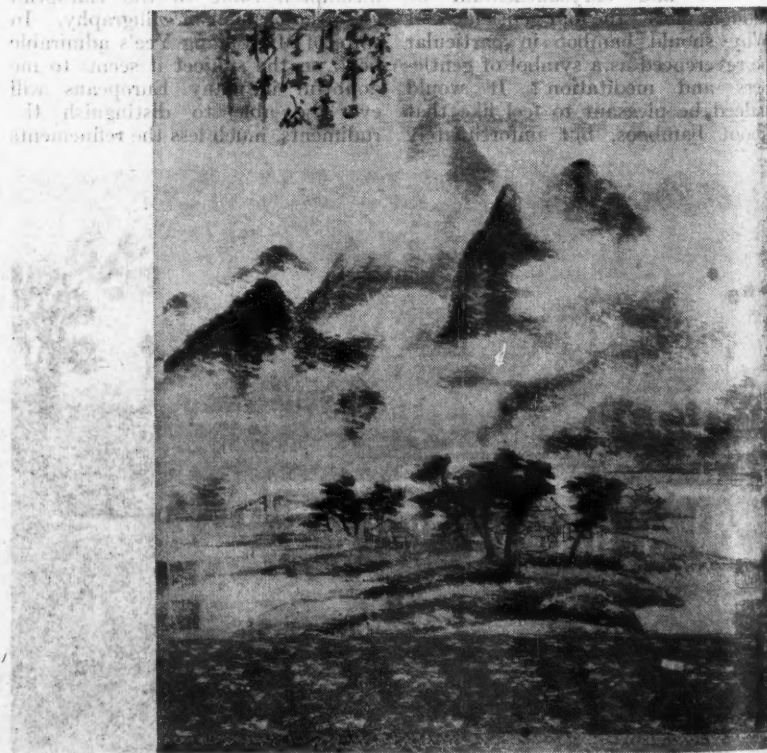
Now this linear-watercoloury dis-



*A Landscape with a Dark Hill*, by Alexander Cozens, who in some respects is the most Chinese of all English artists, "an amateur, romantically conscious of a painter's high calling, but delighting in ink games and the animation of blots."

but an amateur of the literary school of Yuan would not have despised his blot pictures in the Mo Ku (without bones) style. With John Robert, his son, the comparison of means is not so close, but the similarity of mood is remarkable. As with Claude (to whom he stood in much the same relationship as, shall we say, Thomson to Vergil) J. R. Cozens' watercolours give us the feeling that his scenes have been hallowed or dignified by centuries of admiration. Generations of poets and painters have calmed their minds to the sound of that waterfall or to the fainter murmurings of the wind

the eighteenth century fell short of the Chinese because their feeling for nature was less intense. They used nature as a vehicle for the expression of poetical feeling, but they did not love her for her own sake. In the succeeding generation this defect was overcome and perhaps the Englishman's greatest claim to an appreciation of Chinese painting lies in the fact that he is the countryman of Wordsworth. In critical moments we are tempted to feel that the Sung paintings of birds and insects and flowers so much admired by Chinese amateurs can never have the value of pictures which take as



*A work of the Sung dynasty for comparison with the English watercolours on this page. A painting on paper in ink signed by Mi Fei and dated 1102.*



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their themes the great events of sacred history or human life. When in the Burlington House exhibition of 1935 my Chinese friends pointed to Mu Chi's picture of a sparrow on a bamboo branch as one of the few really satisfactory old masters in the whole collection I was a good deal taken aback: and I must confess that I still cannot see in it more than a fraction of what delights the Chinese connoisseur. But, if I am tempted to be disparaging, I think of Wordsworth's linnet or daisy or lesser celandine, and recognise the power of the microcosm.

During the years in which Wordsworth was expressing his faith in the divine power of nature, Girtin and Turner were looking at the landscape with a similar love and awe. They did not go so far as to paint linnets and celandines: that would have been too far outside the canon of European art. But they did bring to the tradition of English landscape, already Chinese in its literary and technical inflexions, an intense love of nature which the eighteenth century watercolourists had lacked. Girtin's scenes of moorland and rocky valleys give exactly the Chinese feeling of wisdom through

un-Chinese; and few pictures could be more shocking to the fastidious oriental eye than the Fighting Temeraire or Ulysses deriding Polyphemus. Yet this extraordinary man, who loved to chuck nature under the chin and try to exchange hats with her, could also treat her with the utmost delicacy, even with humility. We can compare the spirit of The Frosty Morning with Wang Wei's Clear Weather after Snow,<sup>(1)</sup> and Turner's later watercolours often remind us of Yuan landscapes by their wide perspectives, their lights and mists and their romantic, literary flavour. Technically there is a similar balance of line and tint, and the same frankly linear definition of objects in the foreground. But the Turner will also create a complex harmony of colour, and from this the Chinese artist would have shrunk in alarm, fearful lest his ideal of perfection be compromised by this new, perilous transposition.

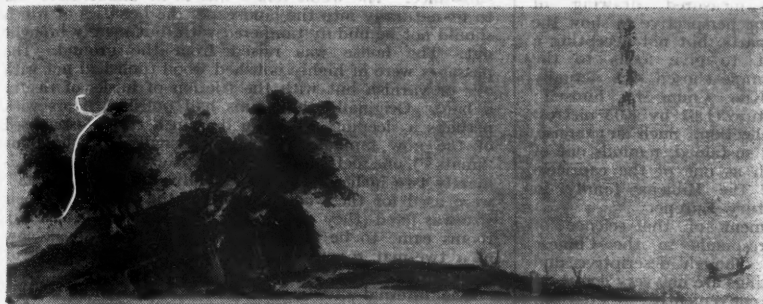
Such are our grounds for believing that English art has certain affinities with Chinese, more permanent, perhaps, than that of any other Western country. But it would be a mistake to press this hypothesis too far. There is a great deal in Chinese



A Chinese painting in ink on silk. In its gentle melancholy this picture recalls a hundred English landscapes of the period of the Picturesque.

Middle Ages. In Hsieh Ho's *Six Principles of Painting* we do not find characters meaning "trust to luck" or "hit or miss," concepts which play a considerable part in the painting of this island. Conversely our greatest landscape painters achieved something which the Chinese never attempt, and which we must always feel is one of the supreme achievements of art: they made landscape expressive of the whole drama of human life and the struggle of the individual soul. Constable, for example, who is in many ways the pictorial equivalent of Wordsworth, was truly Chinese in his passion for trees and water. To read his description of nature one might expect him to paint in the style of Wang Wei. But looking at his pictures, one is aware of a restless striving of the human spirit which is closer to Beethoven. We expect our great artists to enter the full stream of life, and give a transcendental expression to our joys and sorrows. Whereas the Chinese artist has long since reached the conclusion that the world is no place for him. If the student of Chinese history will forgive what may be a mere fantasy, I will say that the

early bronzes of the Chou period, and even the grave reliefs of Han were all made in the main stream of life and express men's passions. But between these ferocious works and the earliest surviving paintings lay three centuries of civil war and anarchy, and when once again conditions were stabilised, the more sensitive and gentle spirits—and such alone become artists in China—had had enough of the world. They were, in our current jargon, escapists—a word which we still use as a term of reproach: but then we have not had three centuries of anarchy and bloodshed, yet. And there was another, and to us very poignant, reason for the misanthropy of the Chinese; bureaucracy. There were too many human beings in China and practically every educated man was forced to be a member of the Civil Service. No wonder that poets and artists took refuge in the contemplation of nature. For this, after all, is the great achievement of Chinese art—a contemplation at once detached and poetical, all embracing and minute; and to say that such an activity is outside the stream of life is to take a one-sided view of human destiny.



A painting in ink on silk attributed to Hsia Kuei (active circa A.D. 1180-1280). Here it is perhaps Rembrandt one thinks of first, but in this picture there is none of the sense of tragedy that underlies even the slightest of Rembrandt's drawings.

solitude, mountain and waterfall chastening and reviving the soul. When his technical means are close to theirs, as in the small drawing of a field in flood, the result is worthy of the finest masters of Sung.

Turner's character, restless, adventurous, ambitious, was essentially

painting which is far outside our range—in particular precision and completeness are not the outstanding virtues of English painting since the

<sup>(1)</sup> Only copies survive, but that in the Lo Tohen-Yu collection must surely give a fair idea of the original. Cf. *Sirén Peinture Chinoise*, Vol. I, pl. 55.

## BUILDINGS IN CHINESE PAINTINGS

FOR over a thousand years landscape has been the principal theme of Chinese painting, in strong contrast to its late introduction in the west. The reasons for this lie deep in the structure of Chinese civilization. Poetry and painting, always closely allied, were accomplishments which were common forms in a society dominated by scholar-officials. And so there is a solidarity of common approach between the professional painter and his patron: they shared a philosophy of art as a means of getting into closer touch with Nature. Painting was not so much a means of expression as a spiritual exercise, in which executant and spectator must each participate. An interesting light is thrown on the nature of the appreciation by its normal issue in copying. In the landscape paintings of China, then, we are in immediate touch with the general attitude of her society to Nature.

Now nearly every Chinese landscape painting contains some sign of human habitation. Often it may be no more than a thatched hut, for as the eleventh century painter Kuo Hsi wrote: "a pavilion on a mountain gives a clue to an excellent view." The spectator is drawn into a Chinese landscape; it was said to be a mark of a good picture that you could ramble in it; of the best, that you could dwell in it. It follows that the favourite building will be a retreat, in which the retired official might find com-

munion with the natural world, and nourish his spirit on mists and clouds. For the mountain dominates every landscape, with the water at its feet.

From the time of the classic Sung painters of the eleventh century onwards, Petrarch's sentiment expressed about his celebrated ascent of Mont Ventoux (which took place in April, 1336), that he was strengthened to complete it by a sense that he was "climbing out of sin," would be in the mind of any Chinese literate; with the characteristic national difference, that less emphasis would lie on the effort of climbing, and more on the sensuous influence of sights and sounds. It is the way of the contemplative, to allow the soul to be filled with the life of a greater force.

Such is the general approach to Nature found in Chinese landscape painting: and as the buildings in them are always of peculiar significance, not introduced as a measure of scale, still less for any formal value in the composition, they will be the key to a fit approach to the natural world. Harmony is always the guiding principle: "the pavilion looks upon the mountain and the mountain upon the pavilion." The sound of running water is always near. A wall indicates seclusion, but the door in it is usually hospitably open: a grove of bamboos surrounds the place, especially loved by scholars for its beauty and association as a symbol of loyalty. The

picture by Li Wei, of the eleventh century, now in the Boston Museum, 1 (overleaf), is a classic composition of this kind. The retreat lies open, ready to receive the spectator. It is characteristic of Chinese pictorial criticism that architectural coherence, or organic planning of a building, is treated on a par with the right kind of building in the right place. The landscape demands the building rather than the building being designed for its situation. The right kind of building should be placed by the painter on a mountain, or in a valley in the foreground or distance. For all Chinese landscapes are imaginary views, even if inspired by a particular place. They are not, till fairly recent times, descriptive, but evocative. But the structure of the buildings is nearly always quite clear, and simple. The use of wood and the absence of any clear division between house and garden help to keep building and countryside in close relation; even more elaborate buildings are composed of simple elements, and are complex rather than enriched.

It will therefore be easily understood that the drawing of buildings was regularly studied in China as a branch of landscape painting, with the treatment of human figures as a further extension of the same branch. The painter will learn how to draw different kinds of roofs, doors and fences, just as he learns how to draw the foliage of different kinds of trees. But naturally the great painter will excel rather in the use of these terms, that is, in his conception of a painting which is to

include them.

The architectural elements introduced into the *Village Among Willows* by the fourteenth century painter Chu Tê-Jun, 2 (detail), are simple, but the placing of this closely-knit complex of buildings in relation to the natural scenery is an exercise in "how to fit ourselves to Nature." No personal preference of the painter is the subject, but his attempt to express a lesson of universal application. It is not man who moulds the natural scene, but he seeks to live so as to share in, and not to interfere with, the natural harmony. Water is especially esteemed as a life-giving principle; and just as the fall or torrent are suitable accompaniments for the scholar's solitude, so a waterside or island site is preferred for a community settlement. But to avoid any appearance of aloofness, the bridge leading to it should always be shown. Indeed there are few Chinese pictures in which a bridge is not to be found.

This attitude to landscape dominates all Chinese art criticism; but there is another tradition which is at least as old if not older. Chinese civilization has, for all its orientation towards the natural world, flourished in the city, and especially at court. The greatest age of China is the Tang period (A.D. 618-906) when the centralised government of the Empire was most highly developed. This is the classic age of poetry to which later times look back, and its landscape art also continued to inspire later painters. This was a romantic art in which mountain

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peaks of fantastic shapes and impossible steepness serve as a background for palace buildings which are piled up in a grand profusion of cloud-capped terraces. The elements of these scenes are indeed derived from the unbelievably grand peaks of the Yang-tze river gorges, and the traditional style of palace building in China, but these mountains could never be climbed nor these palaces built; and the "blue, green and gold"—lapis blue and malachite green, and gold contouring—of the peaks show clearly that it is a world of the imagination. 3. (This example, in the Boston Museum, shows the Ch'iu Ch'ing Palace in Shensi, and is in the T'ang style though painted in the thirteenth or fourteenth century.) Nevertheless the sublimity of such scenes was not without its influence on Chinese architecture, and especially upon landscape gardening. If you could not always live in the mountains, you could at least introduce symbols and reminders of wild nature into your garden. The Chinese love for fantastic rocks, covered with lichens, in their gardens show how this taste might be indulged. A view, or a vista, is always sought whenever possible, as was not without its influence in late seventeenth century or eighteenth century Europe, when she first began to learn about China through the Jesuits. The Ming period (A.D. 1368—1644) saw a native dynasty going back, in many ways, for inspiration to the T'ang, and the T'ang-style landscapes were then especially in vogue. A further tendency, however, served to modify and direct the exuberance of this style. According to Chinese tradition it was a painter named Kuo Chung-shu of the tenth century who invented "boundary painting." This is a system of measured drawing of architecture, using perspective to show the relation of the parts, but not accepting a single viewpoint to give focus to the whole. The example chosen, 4, is actually attributed to Kuo Chung-shu himself; it is a large picture (1.61 by 1.05 metres) in a Japanese collection. Such an exercise, so elaborate and sustained, reminds one of nothing so much as one of the capriccio compositions of the Bibiena family in seventeenth century Europe.

This development of the science of perspective corresponds to the Chinese love of order. Though descriptive and illustrative paintings are not very common, they can be conveniently treated in accordance with these principles. An excellent example is in the Boston Museum of Fine Arts, 6. The elevated viewpoint allows of the clear depiction of a street scene, while over the wall can be seen the courtyard of a private house. This is by an unknown painter of the twelfth century.

To return to the Ming period; the best remembered of the court artists of the sixteenth century, Ch'iu Ying, excelled at painting garden scenes in which the two traditions were to some extent harmonised, 5 (in a Japanese private collection). Both architecture and natural scenery are explicitly treated, and their relationship is coherent, but the delicacy of touch and clarity of composition does not redeem his work, for the Chinese critic, since Ch'iu Ying was not a poet nor a scholar nor a calligrapher, and therefore was unable, in his view, to make up for poverty of conception by eclectic borrowing from the old masters.

The main tradition of landscape painting in China had followed other lines. As time went on the so-called Southern School became increasingly predominant. It looked back to the T'ang poet-painter Wang Wei (A.D. 698—759) as the founder of its tradition which was regarded as "harmoniously pure and detached," so that the painter working within it can allow his line to be "penetrated by the creative power of Nature." It is not possible for us to tell how far Wang Wei himself went on these lines, since no original from his hand is known to exist. But in the British Museum is one early fourteenth century copy of one of his most famous pictures, a long scroll depicting his home on the Wang Ch'uan. This is not, it should be understood, a literal view; but rather an illustration to some poems which he wrote upon this favourite spot. 7. The reticence of the picture, its depth and comprehensiveness make it indeed a composition to wander in, curiously haunting with its spirit of harmony and peace. It is the Chinese attitude to nature, in forming such landscape paintings as this, which may give us a new, and wider, viewpoint from which to consider the relation of architecture and natural scenery, and of man's place in the physical world.

Basil Gray

## a note on THE JAPANESE VARIANT

Japan took practically all her material civilization from China. In the sixth, seventh and eighth centuries A.D. she swallowed Chinese civilization with the same zest with which she was later to apply herself to the digestion of European technique. Indigenous Japanese buildings are of considerable interest to the archaeologist. Some Shinto shrines, and particularly those at Ise, are rebuilt in the same primeval fashion every few years, and thus pre-Chinese methods of building in Japan can be seen in more or less their pristine state to the present day.

The Japanese took over from China temple and governmental architecture. Nara and later Kyoto (ninth century A.D.) were modelled on Chinese capitals of the period. The positions of the temples and of the Imperial Palace were regulated according to the best Chinese principles. The Chinese house on the symmetrical and grand scale came in, but largely under the influence of the Zen sect of Buddhism, which had played a dominant role in moulding the aesthetic of Sung Dynasty China, the Japanese evolved a style of domestic architecture which gradually developed in different directions from that of China, although it drew its inspiration from China and had its parallels there. The formal, symmetrical, harmonious layout in keeping with Chinese Confucian outlook was reserved for temple and palace. Taoism and nature mysticism, transmitted through the vehicle of Zen Buddhism, produced a different taste. Harmony between man and nature became the keynote of design. A house was to be not so much a man-made imposition on an arranged nature, as a co-operation between man and nature. The ideal house would be as "natural" to man as, say, a nest to a bird.

This brought about one of the most remarkable styles of domestic architecture in the world. A preference for natural coloured wood and for making use of simple natural objects came in. Thus, plaster would be left unadorned except for pine needles incorporated in its substance. The whole house was to be unobtrusive and to fit naturally into the landscape, the beauties of which should not be unduly tampered with, but merely brought out. The house was raised from the ground. The passages were of highly polished wood (polished not with oils or varnish but with the friction of husks of rice in a bag). Originally the rooms had polished floors with perhaps a sleeping or sitting dais in a corner composed of the now famous "Tatami" (usually translated as "mats"), one metre by two metres in extent and approximately two inches thick. Gradually, however, "mats" were used for the whole surface of the room. As their size was fixed (they differ slightly in size between cities), rooms came to be standardized. Thus you speak now of a two-mat room or a four and a half-mat room or even an eight-mat room.

The internal dividing walls are composed of sliding screens of paper and cardboard (cunningly constructed to be both firm and light), which can be removed to throw rooms together. External walls are composed of sliding frames themselves also standardized in shapes, covered with opaque paper. The passages run round the outside of the house; on the outer side of the passage are now usually glass frames which slide along and can be pushed into a box at the end, so that the whole wall can be in summer removed altogether and the marriage of room and garden becomes complete.

As the Japanese swallowed Chinese civilization before the chair had come into vogue in China, they still sit on the floor. This means that the greatest attention must be paid to cleanliness. Shoes, therefore, are left at the entrance. Slippers are put on for the passages, but they again are left before entering the room and sitting on the mats. Much has been written of the alcove which plays so important a part in the main sitting-room. It developed either from the one sleeping place in the room or from being the seat of the family shrine into the place where the one picture, the flower arrangement or the incense burner, is placed.

There is no space to devote to the development of the tea-ceremony architecture which is essentially an exaggeration of the tendency noted above and, indeed, led the way to it. There is an attempt to create an illusion of another world within this world: a quiet place in harmony with nature, suited to contemplation and meditation. It has now only too often degenerated into a cliché, something which rich persons feel they must provide for themselves, but which they do not attempt to understand.

Thus, the architecture of Japan fits in as a variant on that of the Chinese civilization as a whole. Its most interesting development is in the domestic house, where the principle of oneness with nature has found common expression. The temples and palaces are less interesting to the modern architect, but some, and particularly the famous Horyu-ji (seventh century A.D.) near Nara, represent provincial versions of the style of contemporary China. As civil wars and disturbances have destroyed so much of China's past, they remain as the sole intact examples of their periods and are, therefore, of the greatest interest to the archaeologist.

It is well to remember that Le Corbusier admits the debt that he owes to the fluidity of planning and marriage of room and garden of the Japanese house, while Frank Lloyd Wright's indebtedness to Japan needs no emphasis here. To the commodity, firmness and delight of Vitruvius, the Japanese have added "rust" (or patina) and "freshness" as essentials of every house: a building must be both "mellowed" and "clean in line" to meet the requirements of their taste. The Japanese house in its simplicity, standardization of component parts and austere elegance has much to teach every architect.



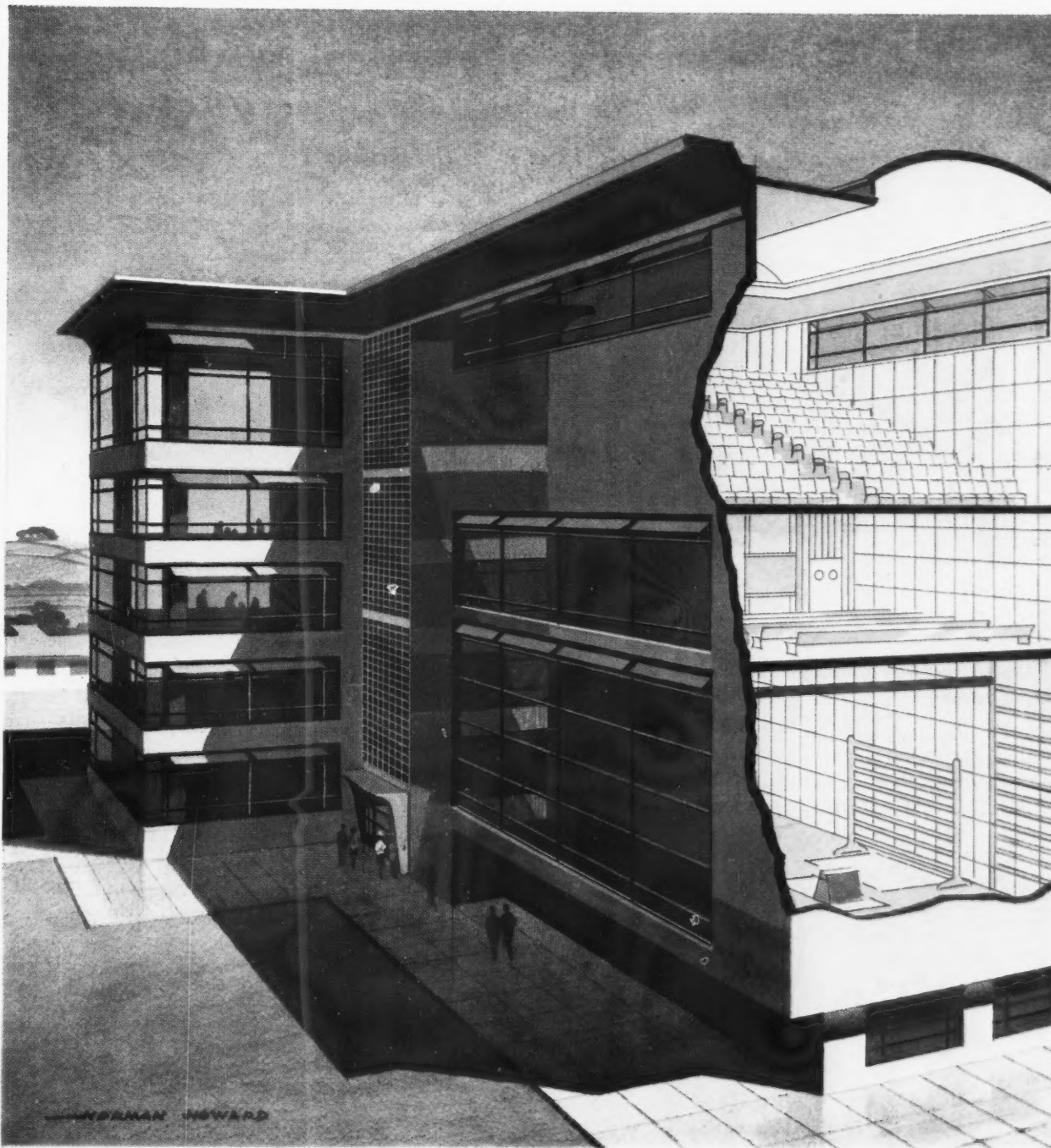
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## Kubla Khan as Landscape Gardener

Again, towards the north, at the distance of an arrow's flight from the palace, but within the two walls, the Great Kaan has had a little hill or mound made, quite a hundred paces high, and over a mile in girth. It is covered with trees that never lose their leaves, but always remain green. And you must know that if the Great Kaan is told that in a given place there is a beautiful tree, he has it taken wherever it be, roots and all, and with a great deal of soil, and has it carried on to the little hill by elephants. And were the tree as big as you will, he would be sure to do so. In this way there are in that place the finest trees in the world. And I will add that the Great Lord has had the whole of that hill covered with dust of lapis lazuli, which is surpassingly green. Thus all the trees are green and all the hill is green too, all that strikes the eye is green. Hence it is called the Green Hill.

## MARGINALIA

## This Month's Anthology

The extract quoted in *Anthology* this month is from Professor Aldo Ricci's translation of L. F. Benedetto's text of *The Travels of Marco Polo* (George Routledge & Sons, 1931). Marco Polo, it will be remembered, set out from Venice in the company of his father and uncle in 1271, and reached Chandu (Coleridge's Xanadu) in the spring of 1275. The three of them remained in China, virtual prisoners at the court of Kubla Khan, for seventeen years, until a special mission to Hormuz on

which they were sent enabled them eventually to return to Venice in 1295. Marco's account of his travels was taken down by Rustichello, a Pisan, when both were prisoners of war of the Genoese.

## Acknowledgments

In the collection of illustrations and general preparation of this issue much help has been received from Richard Harris. The synopsis in Chinese was translated and written by Su Cheng. Acknowledgments for photographs

MARCO POLO (*Travels*).

are due as follows: The cover, and all photographs on pages 2, 5, 7, 8, 9, 10, 14, 15, 21, 22, 23 and 24, page 4 nos. 3 and 4, page 13 no. 1, page 16 no. 11, page 17 no. 7, page 18 no. 12 to Hedda Morrison; page 13 no. 3, page 16 no. 10, page 18 no. 11, page 28 nos. 1, 2, 3, 4 and 5 to Margot Lubinski; page 13 no. 4 to E.N.A.; page 4 no. 2, page 18 no. 8 to Paul Popper; page 4 no. 1 to Black Star Publishing Company; page 13 no. 2, page 28 no. 6 to The Chinese Ministry of Information; page 16 no. 12 to Pictorial Press; page 17 no. 6 to Dorian Leigh.

## RÉSUMÉS

For the convenience of its foreign readers THE ARCHITECTURAL REVIEW now contains brief synopses of its principal contents translated into French, German and Russian. This month a Chinese synopsis is also included.

## Numéro spécial au sujet de Chine

Quoique voyageurs de l'Ouest ont visité et écrit au sujet de la Chine pendant des centaines d'années, cependant dans le tableau universel des Européens elle reste à tous égards en blanc. L'objet de ce numéro de L'ARCHITECTURAL REVIEW, c'est d'essayer de remplir ce blanc, et en particulier d'examiner les principes sur lesquels est fondé le dessin architectural chinois. Ces principes sont entièrement différents de ceux qui gouvernent l'architecture de l'Ouest, bien que les monuments principaux d'architecture chinoise sont de toute façon comparables aux chefs d'œuvres d'Europe.

Page 3: *Le Pays et le Peuple* par Sir John Pratt. Le trait caractéristique de cet énorme empire de 450 millions d'habitants qui, bien qu'ils demeurent dans une région aussi diverse et large que l'Europe, sont une communauté homogène, est leur sens mystique de la relation entre l'homme et la nature qui se reflète aussi bien dans leurs peintures de paysage que dans leurs arrangements de villes. Ce numéro est suivi par quatre pages de photographies de peintures chinoises en grand, dont le dessin et tissage sont familiers par suite de peintures chinoises mais qui ont été peu photographiées.

Page 11: *Architecture Chinoise, un Croquis Historique* par Richard Harris. Dans l'Histoire d'architecture chinoise, ni le motif religieux ni le motif politique ont exercé de l'influence; son caractère prédominant se trouve dans sa continuité pendant des siècles et son rapport clos au paysage. Elle découvre peu si quelque évolution constructive et a perdu quelque pouvoir qu'elle avait de développement avant l'invasion de l'Ouest. La salle (domestique, religieuse ou magnificente) est le caractère de projet chinois en grand. La pagode présente un problème à part.

Page 19: *La Signification d'Architecture Chinoise* par Charles Chen. Pour le Chinois un édifice tout seul a peu d'importance; c'est le groupement d'édifices avec leurs cours et leurs jardins qui compte. La construction chinoise est réglée par le principe que le travail d'homme doit fusionner avec la nature mais non pas dominer ses environs. La qualité définitive de l'architecture occidentale, c'est-à-dire la beauté dérobée n'est pas recherchée du tout. L'entrepreneur et l'écolier prennent part dans l'architecture chinoise mais la part de l'écolier est le plus important. Même la dimension et le projet des villes ont suivi des principes philosophiques. Les illustrations sur pages 21-24 démontrent le paysage artificiel chinois en comparaison avec des peintures.

Page 26: *Feng Shui*. Feng-Shui, l'étude d'emplacement, est connue en Europe seul par l'exposé de 1873 par E. J. Eitel. L'objet de cet étude est de produire des environs à la fois propices pour les vivants et pour les morts. Mais le résultat très curieux et très significatif pour le point de vue Occidental c'est ce que nous appelons à présent le Jardin Pittoresque.

Page 27: *Architecture récente en Chine* par Charles Chen. Il y a un rapport serré entre le développement récent d'architecture chinoise et l'histoire politique de Chine. Mais l'influence de l'Ouest sur l'architecture chinoise et celle de l'Amérique en particulier a été jusqu'à présent très fâcheuse.

Page 29: *Un Anglais regarde la Peinture Chinoise* par Sir Kenneth Clark. Les peintures chinoises et anglaises de paysages pendant le 18ème siècle et le commencement du 19ème siècle ont beaucoup en commun. Mais tandis que l'artiste Européen trouve dans un paysage tout le drame de la vie humaine, la peinture chinoise a un air contemplative, dépourvue de toutes émotions violentes.

Page 31: *Peintures Chinoises d'Edifices* par Basil Gray. Tous paysages chinois sont imaginaires. Presque tous comprennent des demeures. Ils nous donnent une nouvelle idée du rapport entre l'architecture et le paysage naturel et aussi de la position d'homme dans le monde physique.

Page 32: *Le Variant Japonais*. Pendant le 6ème, 7ème et le 8ème siècles A.D. le Japon a absorbé la civilisation chinoise avec autant de goût qu'ils ont absorbé la technique Européenne. Comme c'était la coutume pour chaque nouvelle dynastie en

中國人口佔全人類五分之一，幅員的廣闊又與全歐相等，但為純一的社會，關於人與自然之結合之神秘觀念，反映於中國人的山水畫及城市之佈置，此文敘述了中國山水畫之發展，此為中國畫之格式及結構，但於此類關係尚不多見。

第十一頁 中國建築史略 哈里斯作

中國建築史上絕少宗教的或政治的推動之影響，它的主要特性為若干世紀來之連續性及其與山水之密切關係，在西方接觸之前，中國建築似無多大變化，（家庭、宗教、官廷的宮廷的）為大規模設計時出之單位，主於實格，殊為另一問題，第十九頁 中國建築的意義 陳宅主作

第三頁 中國與中國人 蒲納德爵士作

數百年來，雖然西方人到過中國，也寫過關於中國的書，但是大多數歐洲人的世界觀念，對中國還是一片空白，此書是中國專說，對中國建築之研究，一方面盡一點棉力，尤其對研究中國建築設計所依據的原理，此書與西方建築理論的根源不同，雖說中國建築的巨觀，決不亞於歐洲建築的結構。

營造雜誌  
中國專號  
一九四七年七月出版

編輯 雷啟智 葉斯倫  
助編 南郭斯持 却石亭  
製作 彭克隆  
藝術 彭克隆  
編輯 彭克隆  
白朗

中國人重視一屋一宇，而注意其建築物的配合，中國建築根據原理為人工與自然融合，不絕變，環境而方建築，以求之抽象美，中國人思想之中國建築，與西方建築，其求之抽象美，中國人思想之大小設計，亦遵循此理，二十一頁至二十五頁，三幅圖，表示人生中國山水與繪畫之比較。

第二十六頁 風水

風水為擇地之占星術，一八七三年，將由艾特爾著述傳之歐洲，風水目的，在保存現有利，各所其，但由西方人觀之，風水，最奇怪及最重要之結果，就是歐洲人知道的如畫的園林。

第二十七頁 中國建築的建築 陳宅主作

中國建築之發展，與中國政治史有相同之趨勢，但中國建築所受西方之影響，尤以美國之影響為最，迄今為止，殊為不幸。

第二十九頁 英國人眼中之中國畫 葛拉克爵士作

中國山水畫與十八世紀及十九世紀早期之英國風景畫，類似甚多，所不同者，為歐洲畫家在山水畫中尋找人生的整個戲劇，而中國畫家表現靜觀自得之態，排除一切激烈的情緒。

第三十一頁 中國畫中之建築 郭壘作

中國山水畫每幅想像的風景，幾乎每幅山水畫，都有人家，歐洲人可由中國山水畫而領悟到建築與自然景物之關係，及吾人在物質世界之上地位。

第三十二頁 日本的空體

在公元六、七、八三個世紀內，日本吞吸中國文化，也吸收著她吞吸歐西技術一樣，熱心中國各個新的朝代，照例要模倣它前朝的主要建築，故日本建築物而帶一早期保存的完好的例證，可供研究中國文化之學者之研究。

Chine de détruire les édifices de son prédécesseur, les édifices japonais sont très souvent les seuls exemples intacts des premières époques, et ainsi de très grand intérêt aux étudiants de culture Chinoise.

#### China-Nummer

Obgleich Reisende aus dem Westen China seit Jahrhunderten besucht und beschrieben haben, ist das Land dem Durchschnitts-Europäer doch so gut wie unbekannt. Es ist die Absicht dieser Sondernummer der ARCHITECTURAL REVIEW, zur Kenntnis von China beizutragen, und besonders die Grundsätze chinesischer Architektur klarzulegen. Sie sind von denen westlicher Architektur völlig verschieden, obgleich die Hauptdenkmäler chinesischer Baukunst jedem Vergleich mit europäischen Meisterwerken stand halten.

Seite 3: *Land und Volk von Sir John Pratt.* Der charakteristische Zug dieses ungeheuren Reiches von 450 Millionen Einwohnern, die, obgleich sie ein Gebiet bewohnen, das beinahe so gross und ebenso vielfältig ist wie Europa, ein einheitliches Volk sind, ist ihr mystisches Gefühl für die Einheit von Mensch und Natur. Dies Gefühl lebt in ihrer Landschaftsmalerei so gut wie in der Anlage ihrer Städte. Eine Reihe von Abbildungen chinesischer Landschaften illustriert diesen Artikel; chinesische Landschaftsmalerei ist in Europa bekannt, aber die Landschaft selbst ist nur selten photographisch aufgenommen worden.

Seite 11. *Chinesische Architektur, eine historische Studie von Richard Harris.* Chinesische Architektur ist weder von Religion noch von Politik beeinflusst; bezeichnend für sie ist ihre Kontinuität durch Jahrhunderte und ihr enger Zusammenhang mit der Landschaft. Sie hat so gut wie keine Entwicklung und hat jedenfalls jede Veränderungsmöglichkeit lange vor dem Eindringen des Westens eingebüsst. Die Halle—im Privathaus so gut wie im Tempel und im Palast—ist das charakteristische Merkmal aller gross angelegten Bauten in China. Die Pagode ist ein besonderes Problem.

Seite 19. *Die Bedeutung chinesischer Architektur von Charles Chen.* Für den Chinesen ist das einzelne Gebäude von geringem Interesse. Worauf es ihm ankommt, ist die Gruppierung von Gebäuden mit Höfen und Gärten. Chinesisches Bauen ist von dem Grundsatz beherrscht, dass das Werk von Menschenhand der Natur einverleibt werden muss und seine Umgebung nicht beherrschen darf. Abstrakte Schönheit, das Leitmotiv westlicher Architektur, wird nie angestrebt. Der Baumeister und der Gelehrte haben ihren Anteil an chinesischer Architektur, aber die vom Gelehrten zu leistende Arbeit ist die wichtigere. Selbst Grösse und Anlage der Städte war von philosophischen Grundsätzen bedingt. Die Illustrationen auf S. 21-24 sind Vergleiche zwischen der stilisierten chinesischen Landschaft und Gemälden.

Seite 26: *Feng Shui.* Feng Shui, die chinesische Bau- und Planungsastrologie, ist in Europa nur durch Eitel's Bericht von 1873 bekannt. Ihr Ziel ist Umgebungen zu schaffen, die für Lebende wie für Tote von gleich glücklicher Vorbedeutung sind. Das Interessante und Wesentliche für den westlichen Standpunkt ist das Ergebnis: der malerische, d.h. "englische" Garten.

Seite 27: *Moderne Architektur in China von Charles Chen.* Chinas politische Geschichte und seine moderne Architektur stehen in engem Zusammenhang. Aber der westliche und besonders der amerikanische Einfluss auf chinesische Architektur hat bisher nur bedauerliche Resultate gezeitigt.

Seite 29: *Betrachtungen eines Engländers zur chinesischen Landschaftsmalerei von Sir Kenneth Clark.* Chinesische und englische Landschaftsmalerei des 18. und 19. Jahrhunderts haben manches Gemeinsame. Aber während der europäische Künstler in der Landschaft das Drama des menschlichen Lebens wiederfindet, ist chinesische Malerei ausgesprochen konservativ und frei von Leidenschaft.

Seite 31: *Gebäude in chinesischen Bildern von Basil Gray.* Alle chinesischen Landschaften sind Gebilde der Phantasie. Beinahe alle weisen Gebäude auf. Aus ihnen

lassen sich Erklärungen für den Zusammenhang von Architektur und Landschaft und die Stellung des Menschen in der Aussenwelt gewinnen.

Seite 32: *Die japanische Variante.* Im 6. 7. und 8. Jahrhundert v. C. hat Japan chinesische Zivilisation mit demselben Eifer geschluckt wie europäische Technik in späteren Jahrhunderten. Da es chinesischem Brauch entsprach, dass jede neue Dynastie die Hauptgebäude ihrer Vorgänger zerstörte, sind japanische Gebäude oft die einzigen intakten Beispiele früherer Epochen und daher von grösstem Interesse für den Erforscher chinesischer Kultur.

#### Выпуск, специально посвященный Китаю

Несмотря на то, что путешественники с Запада посещали Китай и писали о нем в течении веков, страна эта все же остается практически незаполненным пробелом в мировой картине для большинства европейцев. Целью настоящего выпуска "Архитектурного Обозрения" ("Архитектурал Ревью") является вообще способствовать, хотя бы в малой доле, заполнению этого пробела, а в частности рассмотреть те принципы, на которых основано китайское архитектурное проектирование. Принципы эти совершенно отличны от тех, которые лежат в основе архитектуры Запада. Это, однако, не мешает главным архитектурным памятникам Китая быть вполне сравнимыми по качеству с наиболее выдающимися произведениями европейского зодчества.

#### Стр. 3. СЭР ДЖОН ПРАТТ. СТРАНА И НАРОД

Территория этого огромного государства по размерам своим и по разнообразию географических условий почти равна всей Европе. Тем не менее, его четырех-пятидесяти-миллионное население представляет собою единообразную общественную группу. Характерной чертой китайца является мистическое чувство общности человека с природой. Эта характерная черта находит свое отражение как в китайской ландшафтной живописи, так и в планировке китайских городов.

За статьей Сэр Джона Пратта следуют четыре страницы фотографий китайского ландшафта, общая форма и узор которого знакомы нам по китайской живописи, но который был очень мало фотографирован.

#### Стр. 11. РИЧАРД ХАРРИС. ИСТОРИЧЕСКИЙ ОЧЕРК КИТАЙСКОЙ АРХИТЕКТУРЫ

Ни религиозные, ни политические мотивы не играли никакой роли в истории китайской архитектуры. Господствующими ее чертами являются непрерывная преемственность в течении веков и близость к окружающему ландшафту. Она почти совсем не обнаруживает никакой эволюции строения, и если даже она когда-либо и имела силу роста, то, во всяком случае, она потеряла ее перед вторжением Запада. Зал, или палата, в частном ли доме, во храме, или во дворце, является характерной единицей китайской планировки широкого масштаба. Проблема же пагоды стоит совсем особняком.

#### Стр. 19. ЧАРЛЗ ЧЕН. ЗНАЧЕНИЕ КИТАЙСКОЙ АРХИТЕКТУРЫ

Для китайца каждая отдельная постройка особого значения не имеет; что действительно важно, это их группировка вместе с дворами и садами. Китайское строение определяется принципом, что работа человека должна сливаться с природой, но не должна над ней господствовать. Нет там искания отвлеченной красоты — идеала западной архитектуры. В китайском строительстве ученый играет роль наряду с зодчим; более того, роль ученого важнее. Так например, размеры и планировка городов следуют определенным философским принципам. На стр. 21-24 дана сравнительная иллюстрация китайского искусственного ландшафта и китайской живописи.

#### Стр. 26. „ФЕНГ ШУИ“

Этот китайский термин означает „астрологию планировки земельного участка“. В Европе известно о „Фенг Шуи“ только из отчета Е. Дж. Айтена, опубликованного в 1873 г. Целью „Фенг Шуи“ является созда-

[continued on page 36]

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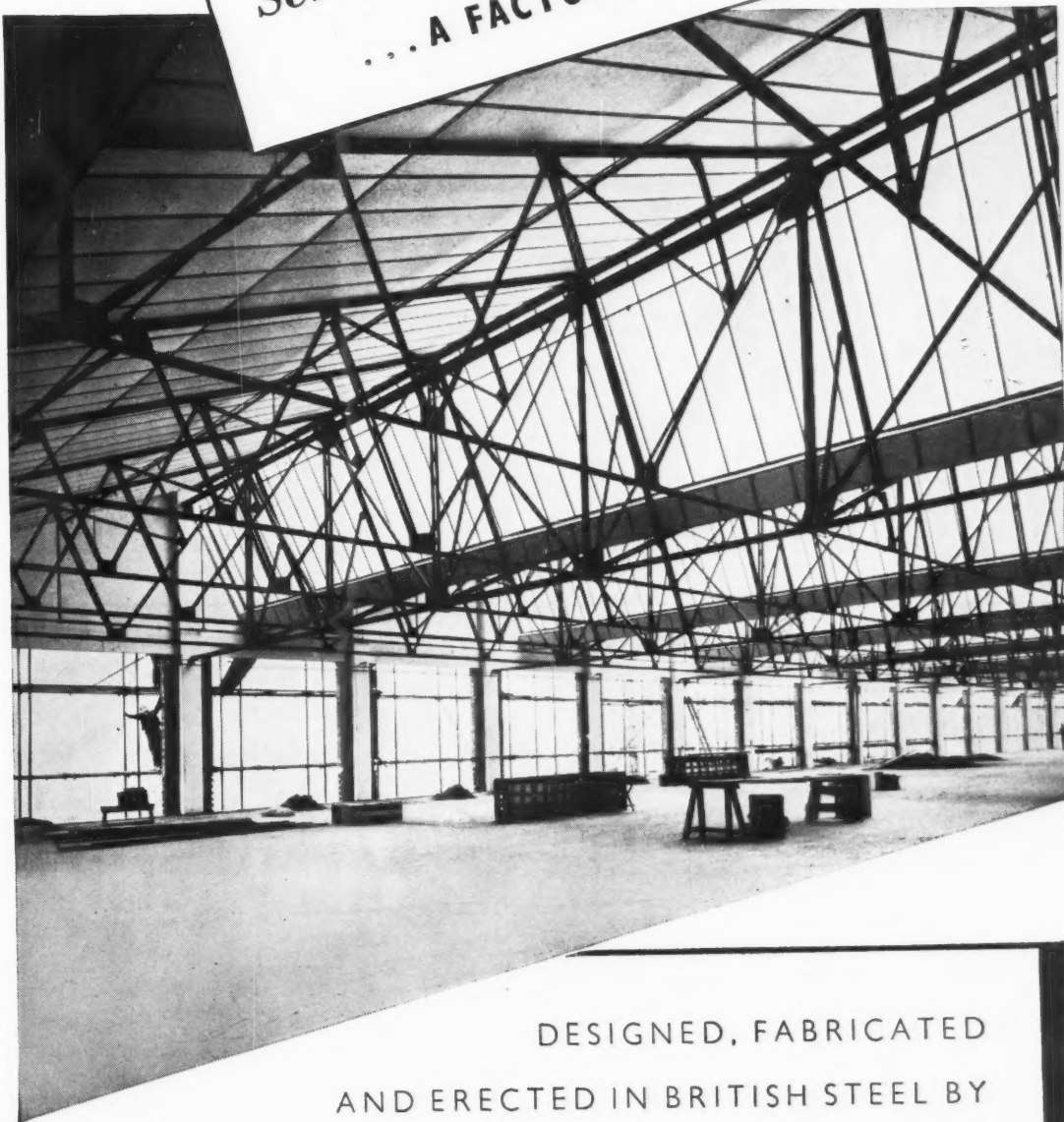
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continued from page 34]

ние обстановки, которая должна быть хорошим предзнаменованием как для живущих, так и для ушедших в вечность. С точки зрения Запада наиболее любопытным и вместе с тем наиболее значущим результатом этого учения является так называемый "живописный сад".

#### Стр. 27. ЧАРЛЗ ЧЕН. СОВРЕМЕННАЯ КИТАЙСКАЯ АРХИТЕКТУРА

Автор отмечает близкую параллель между развитием современной китайской архитектуры и политической историей этой страны. Автор рассматривает также обратное влияние китайского зодчества на западную архитектуру. Он находит, что влияние это, особенно в Америке, было до сих пор весьма плачевным.

#### Стр. 29. СЭР КЕННЕТ КЛЭРК. КИТАЙСКАЯ ЖИВОПИСЬ В ГЛАЗАХ АНГЛИЧАНИНА

Автор находит, что между китайской живописью и английской ландшафтной живописью XVIII-го и начала XIX-го века есть много общего, но что, наряду с этим, имеется глубокое различие в самом подходе к ландшафту со стороны европейского художника и со стороны художника китайского. В то время как европейский художник видит в ландшафте отражение всей драмы человеческой жизни, китайская живопись никогда не покидает спокойно-созерцательного настроения, оставаясь совершенно свободной от всяких бурных переживаний.

#### Стр. 31. БЭЗИЛ ГРЭЙ. СТРОЕНИЯ Я КИТАЙСКОЙ ЖИВОПИСИ

Китайский ландшафт никогда не бывает прямо списан с натуры, а является продуктом воображения художника. Человеческое жилище почти всегда выступает на его фоне, давая нам новый ключ для понимания отношения между зодчеством и окружающей природой, и даже более того, давая нам новый ключ для понимания роли человека во вселенной.

#### Стр. 32. ЯПОНСКИЙ ВАРИАНТ

В VI-м, VII-м и VIII-м столетиях Японии проглатывала китайскую цивилизацию с той же пылкостью, с которой в более поздние времена она проглатывала европейскую технику. В Китае существовал обычай, по которому каждая новая династия уничтожала главные сооружения предыдущей династии. Поэтому японские постройки часто являются единственными сохранившимися примерами китайского зодчества ранних периодов, представляя огромный интерес для тех, кто изучает китайскую культуру.

#### CORRESPONDENCE

##### Bureaucracy and Genius

To the Editors,

#### THE ARCHITECTURAL REVIEW

GENTLEMEN,—Your number of January, 1947, has naturally caused much interest and comment through our office. The special interest is excited by the article on "The Architecture of Bureaucracy," as opposed to "The Architecture of Genius," and raises in our minds the question as to the location of the dividing line between them. It might be presumptuous to make the claim that there is no such dividing line.

"The Architecture of Genius" seems to imply a genius for showmanship and requires a search for the spectacular. That these sparks stimulate thinking and create progress requires no brief. But to create the impression that "The Architecture of Bureaucracy" has no element of genius and could have been developed and guided by mediocrity is, to say the least, unfortunate.

The firm of Albert Kahn, Inc., and its successor the Albert Kahn Associated Architects and Engineers, Inc., which has been cited as the example of "The Architecture of Bureaucracy," has practised architecture for several decades and has made, we feel, a decided contribution to the cause of architecture. In its field, we believe, have been creations perhaps as

spectacular, and certainly as stimulating, as some exploited by "genius." Therefore, we feel somewhat hurt to discover that the founder of our enterprise is glibly classed as a "mediocre" architect. Criticism is so easy and achievement is so difficult that we wonder if criticism should not be used with more caution or at least restraint. You see that our Associates may have a "passion for anonymity" but not for silence under all conditions.

We are happy to tell you that we enjoy THE ARCHITECTURAL REVIEW. It contains much that is interesting and stimulating. We feel too that you have much to feel proud of in that you could carry on so well during these difficult years through which you have passed and are still passing.

Yours, etc.,

F. A. FAIRBROTHER  
(for Albert Kahn Associate I.)

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